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John C. Freund

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TEACHERS TO AND RECOGNITION THAT IS DUE THEM

C. Freund and Other
akers at Convention of New
State Association Tell
ic Instructors They Have
been Accorded Their
tful Place in Our Social
—Stirring Discourses at
quet—David Bispham,
ner Lamson, John Lloyd
nas and President Schlieder
k—Standardization Again
es up for Discussion

A highly successful banquet on
Thursday night, at which promi-
neakers urged the musical in-
s of this State to band together
osely for their mutual welfare
efit, the three-days' convention
New York State Music Teachers'
ion came to a close.

essions were replete with inter-
onferences, concerts and discus-
leading authorities, and, it was
y conceded, provided a great
to the delegates and members.
ere taken to enlarge the scope
association by increasing its
ship and the oft-recurring sub-
standardization and registra-
re thrashed out at great length.

of the outstanding features of
ions on the second day, Wednes-
the twenty-seventh annual con-
the Hotel McAlpin, was Gard-
mson's report, "The attitude of
horities of New York State as
examination, licensing and regis-
of teachers of singing, as re-
y recent correspondence."

his investigations were con-
with singing teachers only is ex-
by the fact that Mr. Lamson is
sident of the National Associa-
Teachers of Singing, under whose
s this conference was held.

etheless, what passed between
mson and Albany could and prob-
ould have occurred had he rep-
d an organized body of piano
n or theory teachers. Mr. Lam-
oke in a charming and forcible
He narrated how a committee
ointed by the N. A. T. S., six-
onths ago to see what could be
n the way of standardization.
aking numerous inquiries it was
that the matter lay within the
tion of the State Board of Re-
f which Dr. Finley is chairman.
espondence was opened with these
ties, and it was speedily learned
ne official expert in such matters.
gustus Downing, that the board
ecidedly opposed to standardiza-
believing that it constituted an in-
ent upon the individual rights
ens. It was even felt to be un-
ational. The attitude indicated
udents of music were to look out
mselves and that the State could
expected to guard them from
ans.

Position of State Authorities

ite these blunt discouragements
mmittee had persisted in its plea
standard, but to no effect. Replies
always courteous but invariably
rable. Mr. Lamson said that the
as not yet come for musicians
till think and talk about the idea
the end their agitation would
ut a victorious solution.



Photo by Hartsook

DAVID BISPHAM

For Many Years a Leading and Distinguished Figure on the Operatic and Concert Stage, Whose Work as an Artist as Well as Propagandist Has Materially Contributed to the Progress of Musical Knowledge and Culture in This Country (See Page 18)

Mr. Lamson spoke highly of the bill proposed at last year's convention by John C. Freund. After explaining the bill and commenting upon its efficacy he traced its progress.

Among other things Mr. Lamson declared: "We do not mean to infringe upon the rights of musicians to earn a livelihood, but we are anxious to clean house in our profession and rid it of

quack teachers, as the Bar Association and the Medical Association did their professions of impostors. Improper instruction in vocal music has in a great number of cases known to us resulted in serious illness and many persons have become invalids."

Mr. Lamson was resoundingly applauded by the large assemblage. Following his talk came a discussion of the

fundamental principles of voice production with Walter L. Bogert, president of the N. A. T. S., in the chair. The discussion was spirited and ended in the recommendations of the committees on standards of the N. Y. S. M. T. A. of a paper on the fundamental principles of breathing, drawn up by Mr. Bogert,

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URGES TEACHERS TO DEMAND RECOGNITION THAT IS DUE THEM

[Continued from page 1]

and in the consideration of a paper on the fundamental principles of voice production, which was prepared by Dr. Floyd S. Muckey.

Shortly before, and simultaneous with, this meeting the following events occurred: a short business meeting followed by class sessions in piano, voice organ and harmony. These sessions proved of absorbing interest and no little practical value to many of the teachers. This is easily understood when it is considered that each subject was presented by an authority in his or her specific field of endeavor. Thus, the piano class heard Kate S. Chittenden, whose long active experience and position at the head of the American Institute of Applied Music, New York, qualify her to speak with convincing knowledge, invest an alliterated topic, "Reading, Rhythm and Routine," with features of unusual value.

Ross David, the prominent vocal instructor, was giving his talk, "Singing from the standpoint of great singers with whom I have come in contact," while Miss Chittenden was being heard in another part of the hotel. T. Tertius Noble, widely known among organists and musicians in general, chose as his topic, "The Organ," and managed to cover a vast deal of ground in the short time allotted. The harmony talk was given by Dr. George C. Gow, of Vassar College. Dr. Gow who, prior to the elections on Thursday, was the association's vice-president, discussed "The Tonal-Chromatic," his words being carefully noted by quite a large number of his colleagues.

Music in Public Schools

Wednesday afternoon was given over to a lengthy and important conference on music in the public schools. This session took place in Chickering Hall. The chairman was George A. Gartlan. "The training of the choir boy and what can be accomplished with school children" was the first subject, being presented by R. H. Winterbotham. The latter was accompanied by about fifteen of his youthful charges who illustrated the various points made by Mr. Winterbotham. They were heard in arias by Handel and in several anthems, besides singing with remarkable finish scales and arpeggios, *legato* and *staccato*. Mr. Winterbotham's advice was to cultivate the medium and lower tones of boy's voices, and he laid particular stress upon the value of the use of the sound, "mi" in developing tonal quality and vocal flexibility. He illustrated his method of teaching new works to his boys. The method consists of using the "humming tone" and bringing out the inner voices of the harmony with the piano. His system could be applied to public school work. Of a certainty his boys sang difficult music exceedingly well, although afflicted with stage-fright. Mr. Winterbotham's paper proved genuinely interesting to everyone, being warmly applauded.

Sight Reading in Public Schools

George Oscar Bowen, who is rapidly becoming known for his fine work in Yonkers, where he is supervisor of public school music, was the next speaker, his talk being concerned with "What can be accomplished in sight reading with school children." Those in the audience who had heard some tiny pupils in Mr. Bowen's schools sing difficult intervals at first sight needed no information as to how much it is possible to accomplish in this direction. He outlined in as few words as possible, the situation and explained how it is being coped with in the Western systems. Out there the children are taught to sing by rote, or imitation. While Mr. Bowen has had no real opportunity to ascertain just how successfully this process works out it does not coincide with his methods.

Of course, he explained, children cannot be taught the various divisions and sub-divisions of notes before they "start to cut up apples." However, Mr. Bowen emphasized the importance of teaching time and rhythm as separate factors. He explained his system of teaching time, as he interpreted the word. Rhythm is taught differently. Many hours, he declared, are wasted teaching rhythm. These could be saved by teaching "time" properly. While space does not permit going into minute detail Mr. Bowen's

belief that outgoing children should be able to read any line of a four-part song of the difficulty of Stainer or Sullivan is significant as reflecting an expert's view as to how valuable practically public school music should and can be made.

In this connection one recalls a view advanced by the association's president, Frederick S. Schlieder, in session, when he declared that the public school is the first place to elevate the standard of American music.

Granting of Credits

The unexpected length of these papers forced Dr. Hollis Dann, of Cornell University, to curtail his talk on "The granting of credits to high school pupils for outside study of music." Possibly his words were among the most illuminative heard at the convention. Professor Dann pointed out the need and wisdom of co-operation between supervisor and private teacher. He asked how it is possible for students to carry on both high school and private music study and ex-

presented with his violin sonata, Op. 26, sympathetically played by Maurice Kaufman, violinist, and Alexander Rihm, pianist. Its merits have already been recognized in MUSICAL AMERICA.

Horatio Connell, the noted baritone, gave inspired readings of songs by Seiler, Homer and Ward-Stephens, winning sustained applause. A novel number was D. G. Mason's Pastorale, splendidly played by Carolyn Beebe, pianist; Arthur Argiewicz, violinist, and Gustav Langenus, clarinetist, all of whom are members of the New York Chamber Music Society of Piano, String and Wind Instruments. Alexander Russell accompanied throughout with his usual facility.

Mr. Connell added an encore which made an excellent impression, a setting of "The Night Has a Thousand Eyes," by Laura Sedgewick Collins.

Arthur Friedheim, the pianist, gave a short recital of compositions by Liszt in Chickering Hall on June 16, before the members of the Association. He was introduced by Gustav L. Becker. Preced-

associate membership. His remedy for the exclusion of undesirables is to raise the dues.

Syracuse for Next Convention

Determining the place of its next meeting was the next business placed before the association. Mr. Schlieder spoke in favor of Syracuse, upon which Walter L. Bogert made a motion that Syracuse be selected as the next meeting place. His motion was seconded and quickly carried without a dissenting voice.

Louis Arthur Russell, chairman of the nominating committee, placed before the house the names of Mr. Schlieder, for president, Raymond Wilson for vice-president, and Alfred D. Jewett for secretary-treasurer. All were unanimously elected. This gives Mr. Schlieder an opportunity to carry on his policies, which as yet have not had sufficient time to reach fruition. The additions to the advisory board elected comprise Emma Walton Hodgkinson, who is unable to continue her good work as secretary-treasurer, and Dr. Thomas Tapper.

For a New Constitution

Amendments to the constitution evoked a storm of controversy, which continued for almost an hour. It was at length decided to request the new officers to draft a new constitution, the present constitution meanwhile to remain in effect. Most of the members then adjourned to the class sessions held in the green room and presided over by Miss Chittenden and Dr. Gow.

Miss Chittenden explained that it was necessary for her to curtail her talk considerably. She recommended to her audience of teachers Winifred S. Stone's book, "Natural Education." Miss Chittenden dwelt eloquently upon the importance of cultivating the intellect in music. There is too much emotional sway in evidence is her belief. She exhorted her interested listeners to "get pupils to think." Develop their intelligence and do not treat them as you would monkeys or parrots, was Miss Chittenden's advice along this line. The value of theoretical studies was recognized, after which Miss Chittenden explained her method of teaching cadences. The book she uses is Kuhlau's sonatas, in both the Goetschius and Riemann editions. Miss Chittenden declared that intelligent playing is not possible without a knowledge of cadences. She also set forth the need of a more sane consciousness of *rubato*. That many present profited by Miss Chittenden's words was evident from the industry with which pencils worked jotting down hints.

Dr. Gow on "The New Outlook"

"The New Outlook" was the caption over Dr. Gow's talk. This authority on musical theory spoke upon the fascinating subject of "color-chords," being heard by a rapt group. His topic was split up as follows: "Melodic scales in the tonal-chromatic"; "harmonic melody-schemes"; "harmonic planes"; "the reign of dissonance," and "the limits of complexity."

Von Ende School Recital

A matinee recital was given in the Wanamaker Auditorium on the same day by artist-pupils and members of the faculty of the Von Ende School of Music in honor of the association. The soloists were Lawrence Goodman, pianist; Ottilie Schillig, soprano; Sergei Kotlarsky, violinist, and George Dostal, tenor. The latter substituted for Alfred Ilma, of the school's faculty, in Mr. Ilma's indisposition.

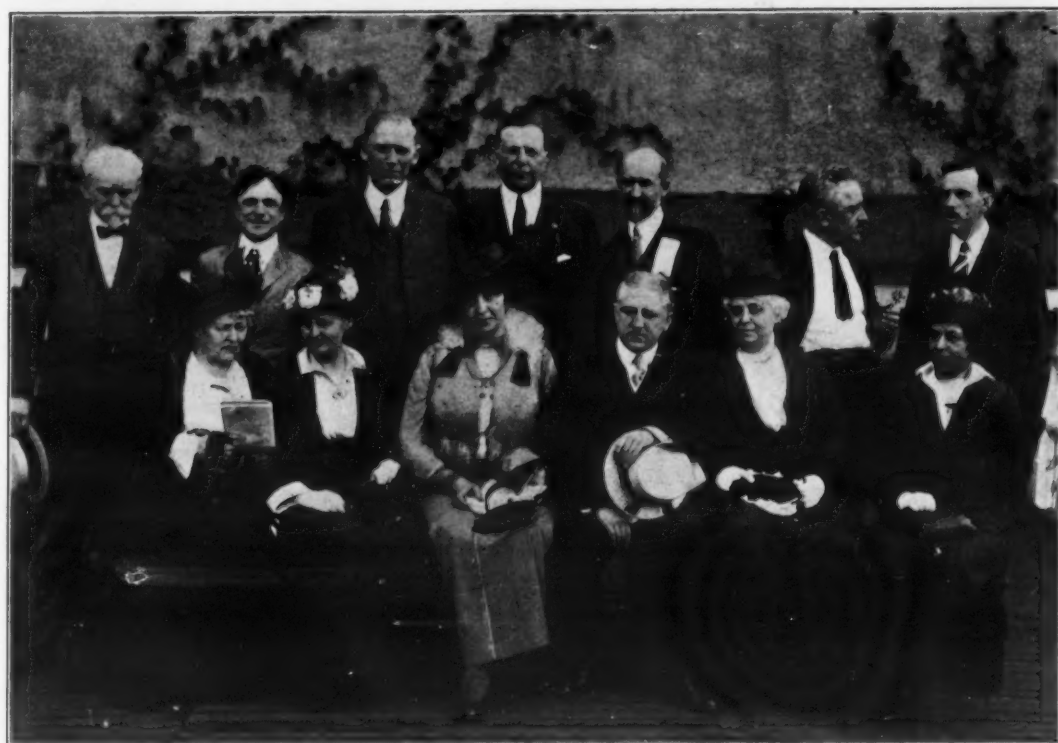
The greatest successes were registered by Miss Schillig and Mr. Goodman. The latter's technique is now Titanesque, while Miss Schillig forges steadily ahead in the vocal art. She sang works in French, German and English with fervor and ease, winning recalls in goodly numbers. She responded with an encore. Mr. Goodman also granted an encore after his last group. His offerings were chosen from Chopin, Stojowski, Rosenthal and MacDowell. Mr. Kotlarsky's playing of the last movement of Mendelssohn's Concerto was not representative of what he really can do. His other offering was Wieniawski's "Souvenir de Moscow." He was insistently applauded.

Mr. Dostal's offerings created quite a stir and the tenor took many recalls. Concert Director Alexander Russell contributed organ pieces by Baldwin, Class and Kramer, besides accompanying admirably.

B. R.

Banquet the Climax of Convention

The convention closed on Thursday evening with a banquet which in point of absorbing interest and productivity of constructive results was the climax of the three days' sessions. About 200 of the



—Photo by Bain News Service for MUSICAL AMERICA

Prominent Figures in New York State Music Teachers' Association Convention at the Hotel McAlpin. Standing, from left to right: Louis Arthur Russell, Presson Miller, Dr. Floyd S. Muckey, Eugene Cowles, Walter L. Bogert, J. M. Priaulx, George A. Gartlan. Seated: Mme. Anna E. Ziegler, Adele L. Baldwin, Ada Soder-Hueck, Frederick S. Schlieder, Mary Spoor Latey and Clara Kalisher

pect to do both well unless full credit be given for work done in music which would at least bring about a partial solution. He advised music teachers to get in touch with school authorities and bring about a working plan. Mr. Dann, however, did not neglect to point out some of the difficulties encountered when credits are granted to private music students.

In view of the prevailing curiosity as to just how the plan will work out the case of Pittsburgh, where it is being tried, has become an important issue. There it is possible for a student to acquire nine or ten counts toward the thirty-two necessary for graduation by pursuing the study of music at home.

Dr. Dann, after reading the Pittsburgh regulations, read a letter from Supervisor Aiken, of the Cincinnati public schools, regarding piano instruction, which is given there in the high schools. Asking the assemblage whether it believed such a course to be against its interests the speaker answered the question himself in the negative. "The city which has the best music in its schools is the city which offers the most students for its conservatories and private teachers. This school work is merely stimulative work! Your interests are identical with the best interests of the public schools!" said Dr. Dann with warm feeling. In his concluding remarks he mentioned the University of Nebraska, which has taken radical legislative steps in this regard.

Program by "State Composers"

For Wednesday evening there was provided a musical treat in the McAlpin's ball room. Here occurred a concert which was interesting intrinsically, and, furthermore, because all of the compositions heard were composed by musicians resident in this State. The program, which will be enumerated in the order of its occurrence, was finely interpreted.

Howard Brockway's Suite for cello and piano, Op. 35, was played by Bart Wirtz with the composer at the piano and was roundly applauded. Three songs by the lamented Benjamin Lambord were heard from Louise MacMahan, soprano. A. W. Lilienthal was repre-

ing his recital Mr. Friedheim related in interesting reminiscences of Liszt and Rubinstein, with whom he studied. Most of his study, however, was done with the Hungarian master. His talk was entertaining to a degree and was heard attentively.

To Interest Up-State Members

Thursday, third and last day of the convention, opened with an important business meeting of some three hours duration. In his report Chairman Stewart, of the membership committee, lamented the apathy noted throughout the State and pleaded with the teachers to keep their association in mind the year 'round. He suggested that there be evolved as a means of devising a method whereby State members may be kept in touch with the association and advanced a scheme to enlist more members.

Reports of the delegates present were then in order. The Jefferson County delegate, Mrs. W. F. Rogers, mentioned in her report the sensation created by John C. Freund's remarkably stirring address in Watertown recently. It came to music teachers and music-lovers there as a revelation. The cause had never been presented so convincingly in that section before, she declared. All of the reports indicated a general awakening and renaissance of interest in matters musical throughout the State.

Mr. Becker's Report

Gustav L. Becker, chairman of the committee on standardization, presented his report, which was listened to attentively. He commented upon the obstacles met with and recommended changes in policy which would facilitate standardization in the organization. He, too, spoke bitterly of the antipathy evinced by teachers in general toward the association and protested against indiscriminate membership, to which he traces this antipathy and indifference.

One of his suggestions was to have young or inexperienced teachers come in as associate members. Mr. Becker is not in favor of legislative standardization. He declared that the association should reform from within.

President Schlieder opposed the idea of

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BANQUET OF THE NEW YORK STATE MUSIC TEACHERS' ASSOCIATION AT THE HOTEL McALPIN



Guests Assembled at the Annual Banquet of the New York State Music Teachers' Association. Some of those present were: No. 1, Alfred D. Jewett; No. 2, Edna Van Voorhis; No. 3, Dr. S. M. Penfield; No. 4, John Lloyd Thomas; No. 5, Gardner Lamson; No. 6, Mrs. Frederick Schlieder; No. 7, John C. Freund; No. 8, Frederick Schlieder; No. 9, David Bispham; No. 10, Dr. George Coleman Gow; No. 11, Mrs. John Lloyd Thomas; No. 12, Walter L. Bogert; No. 13, Mrs. George Coleman Gow; No. 14, Emma Walton Hodgkinson; No. 15, Gustav L. Becker; No. 16, Dr. William C. Carl; No. 17, Albert Mildenberg; No. 18, Louisa Round; No. 19, Mrs. Thomas H. Thomas; No. 20, Thomas H. Thomas; No. 21, Mrs. Julian Edwardes; No. 22, Victor Biart; No.

23, Laura Sedgwick Collins; No. 24, George Henry Day; No. 25, Ross David; No. 26, Florence Turner Maley; No. 27, Cornelius Rubner; No. 28, Mrs. Ross David; No. 29, F. W. Wodell; No. 30, Dr. Irving L. Vorhees; No. 31, Branson M. De Cou; No. 32, Ada Soder-Hueck; No. 33, Yeatman Griffith; No. 34, Mrs. Yeatman Griffith; No. 35, Carlos Sanchez; No. 36, Mr. Monk; No. 37, George E. Shea; No. 38, J. M. Priaulx; No. 39, J. S. Van Cleve; No. 40, Theodore M. Sowards; No. 41, A. W. Lilienthal; No. 42, Minnie Wright; No. 43, Mrs. W. H. Rogers; No. 44, Homer N. Bartlett; Nos. 45 and 46, Mr. and Mrs. Trench; No. 47, Arthur L. Judson; No. 48, Presson Miller; No. 49, Marie B. Kimball; No. 50, Flora Hardie; No. 51, Kenneth S. Clark.

URGE TEACHERS TO DEMAND RECOGNITION THAT IS DUE THEM

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State's musicians assembled in the Mc-Alpin ball room, and at the speakers' table were a score of persons prominent in our musical life. Although the program of addresses was completely enjoyable from beginning to end, it was not the mere pleasure of the moment which marked the occasion, but the strong spirit of united service to the end that our American musicians may have the recognition which is their just right.

Sounding the keynote of the evening was the address of John C. Freund, editor of MUSICAL AMERICA, who responded to the toast, "The Musician's Greatest Need." Mr. Freund was introduced by President Schlieder, who paid him a high tribute, declaring that he knew of no man who in a short time had done so much for American music and musicians. Mr. Freund was welcomed royally, and a running fire of applause and laughter greeted his many telling points which he brought out with cogent forcefulness.

Mr. Freund's Plea Supported

Mr. Freund's address culminated in a declaration of his propaganda, "The Musical Independence of the United States." The receptive response of his hearers was shown not only by their close attention and hearty applause, but by the fact that his plea for the recognition of our own musicians permeated all the discussion of the evening. The other speakers not only supported Mr. Freund's contentions in strong terms, but they brought additional arguments to prove the truth of his claims. Further, one who circulated among the guests at the close of the banquet heard on all sides expressions of approval for the work Mr. Freund is doing and of admiration for the strength of his address and the manner of its presentation.

At the close of his remarks Mr. Freund was hailed with protracted and enthusiastic applause. President Schlieder then reaffirmed the association's support of the propaganda and urged those present to ponder on the matter until they arrived at some basis of thinking from which they could proceed with united action until the full recognition of American musicians was realized. Mr. Freund, in the course of his address, said:

Mr. Freund's Address

"Now that you good people have settled the fate of the little finger and also the true location of the esophagus, as well as the moral responsibility of the thorax, I will try to tell you a few stories to illustrate a point that I will bring up a little later on."

Mr. Freund then told the story of an English composer who, not long ago, being summoned for jury duty and not responding, was upbraided by the judge on the ground that he should have had a proper respect for the law and should set an example to others.

The composer replied that he had intended no disrespect to the court, but that, as a musician, he could not serve on a jury.

"How is that?" asked the judge. "Well," said the composer, "under the old law of Henry VIII and Queen Elizabeth musicians and actors are classed with vagabonds, and as a vagabond I cannot serve on a jury."

They looked up the law, which had never been amended, and found it was so.

Mr. Freund then told other stories, all tending to illustrate the poor social standing of the musician and music teacher.

He spoke of the contemptuous attitude of the Regents at Albany in regard to the proposed law for registration of music teachers. He also quoted Nathan Burkan, the eminent attorney, as to the unreasonable interpretation of the copyright act regarding musical compositions.

Mr. Freund then said that with extravagance and waste to the tune of millions in nearly all the city departments, when a cry for retrenchment went up, what was one of the first things Prendergast, the comptroller, cut?

Why, the music for the people in the public parks and on the piers. And the only member of the city government who

protested was Borough President Marcus M. Marks.

"You people," continued Mr. Freund, "give concerts of American compositions, and only about two New York papers, the New York Herald and the Sun, notice them."

"Now, let us consider the attitude of the average well-to-do citizen when business is dull and things get bad. Who is the first to be cut out or held up for his pay? Why, the poor music teacher or the music school."

Universities Frown Upon Music

"In many of our leading universities music is frowned upon by the faculty, and the modest, timid professor of music is not regarded, as he should be, as a

"They mean, too, that right here in New York the press, with rare exceptions, has no recognition for anything or anybody in music except they have a foreign hall mark."

"Now, then, what are you going to do about it?"

"Should it not tell you, in a voice of thunder, that the hour has struck for you to stand up, stand together and be counted?"

"Should it not tell you, the musicians and music teachers of the great Empire State, that the hour has struck, for you to rise up in revolt against such a situation as, let me tell you, musicians and music teachers in other States are doing!"

"I propose to be frank. Much is your own fault. You have been so absorbed

every dollar spent for it. You don't realize its vital value, its importance to your own success. And so the press ignores you. Many of you refuse support even to the musical papers, who have done so much for musical progress, and so have advanced your own interests."

"If you expect a new order of things, if you accept, and even demand, a change of attitude on the part of the public, you must change your own attitude, and you must stand together and support every worthy effort that works for your welfare."

"I am not out, all over the country, from the public platform, and through the press, to interest the musician and music teacher. I am out to interest the people in music, and so, to interest them in the work of the musician and music teacher, to demonstrate the value and importance of their work to the community, and to show that, with all our crudeness, we have already reached a high degree of musical knowledge and culture, and are destined to lead the world in music, as we already lead the world in agriculture, in industry, in commerce, in invention, in material wealth, and, above all, in those institutions which make not only for the liberty and prosperity of our own people but for the progress of humanity and the peace of the world."

Mr. Freund then spoke of the propaganda he had been making through the country, as has been already reported in MUSICAL AMERICA.

He concluded his address with a vision of the future, which he claimed was bright with hope and promise that this country would surpass the world in its achievement in music, and in the interest taken in music. There would be great choral bodies, more symphony orchestras, more opera houses, more operas, more music in the parks, and, above all, more music in the public schools.

He brought his address to a dramatic climax with a plea to support all those who worthily work in the field of musical endeavor, and so work for the human uplift.

Mr. Bispham on "American Composer"

"The American Composer" was the toast assigned to David Bispham—a toast fully in keeping with the purposes of this convention, three sessions of which had been devoted to American music. Mr. Bispham was given a warmly enthusiastic reception. He declared:

"I agree entirely with what Mr. Freund has said. I agree entirely with the point he makes. Music is to play a great part in the future life. If Heaven is to be brought about, it is to be brought about by music and by the harmony of our lives exemplified in the act of making harmonious sounds."

"As long as we enable those after us to enjoy the necessary education, there is no knowing to what our American composers may lead. We know that one man, Wagner, sprung out of Germany. And we know that the same phenomenon occurred in France and in modern Italy. But we do not know what is to come out of America. However, there is no use of all our talking and teaching unless we honor our composers and give them hearings so that they may prove their worth. Further, we never will have American composers of eminence in the big forms unless we have orchestras and opera houses run by men who will give our composers a hearing."

Mr. Bispham told of two women who came out of the Metropolitan Opera House and entered a surface car. One raved that she "just loved grand opera," and she asked the other:

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Frederick Schlieder, President of the New York State Music Teachers' Association, Whose Efficient Administration of the Association's Affairs During the Last Year Resulted in His Re-election

gentleman and apostle of civilization. He is not considered as their equal.

"Why?"

"Because they regard music as nothing but a fad for the few, or as an accomplishment for a young lady who has matrimonial designs upon some innocent young man, which may be aided by a performance of 'The Maiden's Prayer.'"

"By many of the educators in our great colleges and schools, music is regarded as unnecessary and as unworthy of a place in the course of study for a man who desires to be well equipped for the fight to win success."

"As for our public schools, have you any idea of the desperate fight there was here in New York to secure any recognition for music?"

"But what can we expect from a board of education which permits a school teacher to get married, but denies her the right to have a child!"

"Now, then, what do all these things mean?"

"They mean, first, that with all that we, as a nation, spend for music (and I shall presently show that we are spending more for music than the rest of the world put together) we have not yet reached a point where music is accorded her rightful place, either in our educational system or in our social life."

"The things that I have told you mean that you musicians and music teachers are not accorded your rightful place in our social life."

"They mean that you have no standing with the press, politicians or the public; that you are still under the old Puritan ban—the ban which virtually classed you, as the old English law did, with the vagabonds."

in your own work, in your own personal cares and interests, that you have neglected your duty as citizens."

"You don't register."

"You don't vote."

"Many living here for years have never taken out their citizen papers. So the politician has no use for you. You mean little or nothing to the press. For, while you expect all possible recognition from the press, you regard advertising as an unnecessary expense and begrudge

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URGE TEACHERS TO DEMAND RECOGNITION THAT IS DUE THEM

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"Are you a musician?"
 "Yes, I'm a 'cellist," was the reply.
 "Oh," said the first, "doesn't it make your stomach tired blowing the 'cello?"
 The speaker pointed out some of the humors of concert-going, and satirized the persons who "sit on their programs" and who "don't know a tuba from a tomahawk."
 "I have been giving American programs," continued the famous baritone, "and introducing many, many American songs, but I don't believe in confining ourselves to American music. I don't think it is healthy. I believe in presenting the works of the classic and modern masters. I believe in comparing our best with the best of others, so that our composers may profit and may do even better work."

Selection of Texts a Pitfall

Mr. Bispham referred to the bad judgment that our composers frequently use in the selection of texts. "We ought not to take so little care in what we set. So many people make the mistake of setting texts of songs that only a Strauss could write music to." The speaker also pointed out the absurdity of unsexing songs, relating that composers are continually sending him lullabys and asking him to sing them at his recitals. He instanced cases of women artists singing songs of which the sentiments are essentially masculine, and spoke of one recital this season in which a male singer included five songs that were only suitable for women to sing.

Mr. Bispham told of a trans-Atlantic journey during which he could not sing in the ship's concert because there was no one on board who could play his accompaniments and no decent music for him to sing. "I was ridiculed for this action by several of the newspapers," he stated, "and I finally had to have my lawyer send a protest to them. I did sell programs of this concert, however, autographed by prominent persons on board, and realized a good sum as an auctioneer. Afterwards one of the passengers said to me:

"Say, you did that job fine. I'm a New York auctioneer, and if you ever lose your voice and want to give up singing, just come down to me and I'll give you \$10,000 a year to sell my stuff."

Gardner Lamson's Address

"Albany and Registration" was the subject which called upon Gardner Lamson for a relation of the status of the association's standardization campaign. He related that at the February dinner he had told of the correspondence about legislation at Albany in favor of a plan of voluntary registration. "This idea was suggested and drawn up by Mr. Freund," said Mr. Lamson, "and proposed to Albany. The Board of Regents, which has jurisdiction in the matter, rejected the proposal and declared that registration must be looked upon as an infringement of the rights of individuals."

"Thus we seem to have reached the end of the road, but it may be an apparent end and not a real one. A prominent lawyer has assured me that he believes the report of the regents is not good law. Also, a prominent jurist has told me that our proposed registration bill is rational, to the interests of the public, and is good law. It has happened that Albany and Washington have pronounced opinions on measures that did not turn out to be the true ones."

"We must talk about the subject and 'turn on the light.' If someone has a better idea, I am sure that Mr. Freund will welcome it. Let the public see what we want. And when it sees what we want and that we know what we want, then it may be possible to make Albany see a light."

"Singers need registration more than other branches of the profession, because of the prevalent idea that anyone can teach singing. In other words, people can teach singing on a bluff. Instrumentalists don't need the measure so much. You instrumentalists don't know that you possess a soft palate." (The speaker here made amusing references to the heated discussion on the soft palate which had stirred the voice conference on Wednesday morning.)

"Come to any one of us voice teachers," continued Mr. Lamson, "and you'll find that each has the true method, and therefore you will be in safe hands. Seriously, we ought to come together in the spirit of Hans Sachs. I have been de-

lighted to see how my vocal colleagues have been thinking and how high the quality of that thinking has been. Oneness of purpose is moving in our branch of the profession. Let the good work go on."

Mr. Thomas's Remarks

Mme. Clara Howard Royale had been scheduled to speak on the "Musical Opportunities Offered by the War," but was unable to be present. Mr. Schlieder introduced a surprise in the presence of a prominent business man and music lover as a speaker—John Lloyd Thomas, vice-president of the New York Musicians' Club. In his vigorous and forceful manner Mr. Thomas declared:

"I have always listened to Mr. Freund with interest and profit and I have read him every week. Let us hope that he may be spared so that we may read through him to a realization of what he prophesies."

"I don't know that as a layman I can take the same point of view as Mr. Bis-

pham, Mr. Freund and other musicians about one point. That is as to your keen indignation over the treatment accorded the three eminent musicians in Mr. Freund's story who were asked to vacate a room in a fashionable mansion where they'd be playing at a dinner simply because the guests were coming there."

"My point is, if they were willing to prostitute their great gifts to the hire of a fashionable hostess, why should they object to the same treatment as that accorded to the coat checkers, etc., who were there on menial service? For the eminent musicians were there as servants. Let us hope for a higher public opinion, for the time when musicians will cease to prostitute their talents to gratify those who are merely satisfying their palates. Art is too precious to waste it at a fashionable three-ring cabaret show."

Mr. Thomas instanced an occasion when Anton Seidl was conducting popular concerts at Madison Square Garden. "A Western college president said to me

(and he sincerely meant to be appreciative): 'That leader really looks quite intelligent!' And this of a man whom we regarded as a high star in the firmament. As to the neglect of music by the press in favor of the sensational, which Mr. Freund has mentioned, the editors excuse this on the ground that they are merely catering to the tastes of the public."

"Now, if we want to raise musical art to its deserved eminence, let me tell you that the work which Mr. Freund is doing is contributing more than any other activity today to bring this about. What rot, to say that Mr. Freund is urging that we divorce ourselves from the musical association of the past. Our founders of the republic didn't cast aside the Magna Charta. Our future is the absorbing of all that is best in the culture of the world, reorganizing it into terms of Americanism and making it stand for the best. You music teachers should carry away what Mr. Freund has said: Interest people in music." K. S. C.

NORFOLK FESTIVAL AS MAGNET OF NOTABLES



Coterie of Prominent Musicians at Recent Norfolk Festival

POSSIBLY there is no musical gathering in the country which attracts a more distinguished assemblage of musicians than the Spring festival at Norfolk, Conn. The above snapshot was taken on the day of the last concert of the recent event at the bungalow of Robbins Battell Stoeckel, brother of Carl Stoeckel, who gives the festival each year. The personages in the picture are as follows: Left to right, Arthur D. Woodruff, the New York choral conductor; Richmond P. Paine, conductor of the Litchfield County Choral Union; William C. Hammond, professor of music at Holyoke College for Women, Holyoke, Mass.; N. H. Allen, music critic and organist of Worcester, Mass., and Theron Rockwell of Norfolk, Conn.

WINNERS CHOSEN IN CONTEST ON COAST

Vera Kitchen, Mrs. Jack and Mae Anderson Receive Awards of Western District

LOS ANGELES, CAL., June 20.—In the contest of the Western division of the National Federation of Music Clubs, held at the Ebell Club house last week, the winners were decided to be as follows: Piano, Vera Kitchen, of Portland, Ore.; singing, Mrs. Julia Harris Jack, of Fresno, Cal.; violin, Mae Anderson, of Salt Lake, Utah. Miss Anderson had no opposition.

Honorable mention was given for the work of Eleanor Voelker, of Salt Lake City, in piano playing, and for the singing of Marguerite Gohlke, of Topeka, Kan. Recently, in Salt Lake City, the Utah contest resulted in a tie between Lillian Phelps and Mrs. Stella Fletcher. These contestants appeared before the judges to decide the supremacy and the award was given to Miss Phelps. In spite of the large interest taken in music in Los Angeles, no local contestants appeared before the judges.

Cecil Fanning is securing a number of engagements while waiting for the convention of the Federation and his American song program, which comes near its close. He has sung at a number of

musical clubs and with the Lyric Club, which latter engagement is one most prized by local singers.

The Musicians' Club, composed of about forty of the male music teachers of Los Angeles, entertained the Dominant Club, the women teachers' organization, last Monday night, with a Spanish dinner at Casa Verdugo, a Spanish restaurant in Glendale, an adjacent town. About 120 musicians were present and a number of happy speeches were made.

The Pacific Coast Musician is preparing for a daily edition during the meeting of the Federation of Music Clubs here, June 24 to July 1. This will be devoted to reports of the convention concerts and to musical articles. Frank H. Colby is the editor.

Eva Mylott, the Australian contralto, now located in New York, is in Los Angeles for a few weeks, resting and attending the Federation concerts.

W. F. G.

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(MRS. A. C.)

Hoosick Falls, N. Y.,

June 15, 1915.

OPÉRA COMIQUE TO AID RUSSELL'S PLAN OF OPERA ACADEMY

Director Gheusi Promises That All Resources of the Paris Institution Will Be Used in Coöperation—Spread of French Musical Culture in the United States the Object

A cable despatch of June 18 from Paris to the New York Sun says:

Mr. Gheusi, one of the directors of the Opéra Comique, announced to-day that the Opéra Comique would coöperate with Henry Russell's scheme for an opera academy, when it was put into operation after the war, to the extent of lending singers, conductors, chorus, stage hands and scenery and allowing the best pupils to make their débuts at the Opéra Comique. M. Gheusi intends later to tour the United States with Mr. Russell, carrying the full Opéra Comique company and such of the pupils as are worthy.

Mr. Russell says that it is impossible to launch the project before the end of the war, partly because the State Department refuses to issue passports to students at the present moment.

M. Gheusi explained that his decision to coöperate with Mr. Russell's scheme was due to a desire on the part of the official opera house to spread French musical culture in the United States, weakening the German musical control in that country and thus hoping to spread French lyric art, while at the same time waking France to the opportunities for musical expansion. M. Gheusi was a Captain in Gen. Gallieni's army and was wounded in the battle of the Marne.

BRIGHT OUTLOOK FOR ST. LOUIS ORCHESTRA

\$30,000 Raised on Guarantee Fund, and Advance Sale Sets Record

ST. LOUIS, June 18.—The outlook for the coming season of the St. Louis Symphony Orchestra is more promising than ever. Nearly \$30,000 has been raised on the new guarantee fund of \$50,000 and the advance sale of tickets is \$2,500 in excess of the total of this date last year—a new record in the history of the orchestra.

The orchestra, which the management expects to increase from its present strength of seventy to eighty musicians, will again be under the direction of Max Zach. During the last eight years, in the face of criticism that to many would have been disheartening, Mr. Zach has labored to build up the St. Louis Orchestra according to the best standards. Instead of "playing down" to his audiences he has established a high standard of programs.

With the financial handicap under which he has labored in past years removed, as it will be with the completion of the \$50,000 fund for next year, Mr. Zach and his orchestra can look forward to the most successful season ever enjoyed by them.

H. W. C.

TULLIO SERAFIN A MANY-SIDED ARTIST

Conductor Who Has Loomed Large in Italian Operatic Affairs of Late Years Is Also a Composer, Violinist and Specialist in Chamber Music—Toscanini's Successor at La Scala Believes in Taking Absolute Command of All Phases of the Productions Placed in His Care—Warm Admiration of America's Musical Resources and Enthusiasm Acquired During His Recent Stay in New York



TULLIO SERAFIN, who came from Milan some two months ago to conduct the brief and unblest Havana opera season, was scheduled to return to Italy last week. More public ado would probably have been made over his presence if he had come during the actual progress of the music season. As things stand the *maestro* leaves before the musical population has had a chance to do him the honor to which his distinguished accomplishments entitle him. For this, as for practically all other mischances of the times, the war's to blame. Already Serafin acknowledges himself as struck with admiration for American life and institutions and would familiarize himself further with their workings. But solicitude for his relatives and the desire to lay his services before his government, for battle or for whatever other form of patriotic activity it may choose to direct them, take him home at an unfortunately early date.

The name of Serafin has loomed large in Italian musical annals for some years past. Since Toscanini's departure from the Scala, he has filled that redoubtable person's place, and with ample honor to himself. In point of personality the two conductors offer striking contrasts. Serafin is graciously affable like Polacco, rather than doggedly reticent after the fashion of Toscanini. A young man—he seems barely thirty-five—short in stature and devoid of arresting features of appearance, this conductor is a markedly genial individual and most amiable and engaging conversationalist.

But, while the fame of Serafin has reached America mainly by virtue of his operatic successes, he is anything but a one-sided artist. The true music-lover will be delighted to discover after a few moments' chat that Serafin is one of the profoundest and most thoroughly equipped musicians that have come out of Italy in many a year. By a curious irony of fate Italy, popularly termed the land of music, has furnished the world comparatively few operatic conductors who could lay claim to profound musical erudition along other than specifically operatic lines. Serafin, however, is of the elect in the musical hierarchy. He is a composer. He has been a violinist and has specialized in the performances of chamber music. And he delights in symphonic conducting. In Rome he directed some concerts in a series for which there were engaged Nikisch, Richter, Siegfried Wagner, Safonoff, Strauss and Chevillard. In the opera house his activities have shown further notable versatility and breadth of artistic sympathy.

To a representative of MUSICAL AMERICA Mr. Serafin recounted something of

his past achievements, his aims and his ideals one day between his arrival from Havana and his return to Europe.

"I was brought up," he remarked, "in

and, much as I esteem the works of the latter-day school, nothing can blind me to the allegiance I owe the classicists. Furthermore, I bless the training which



—Photo by Mishkin

Tullio Serafin, the Famous Italian Conductor. From a Photograph Taken During His Visit to New York

reverence for the classics, my tastes fostered and my ideals formed in the faith of Bach, of Haydn, Mozart, Beethoven, Gluck. From the love and admiration bred in me for these masters I have never digressed for the purpose of specializing in the cult of some modernist

my work as a violinist gave me, and to this day no satisfaction is comparable to that which I was able to derive from the performance of chamber music. I played trios and nearly every quartet ever written. Of original composition I have done my share; and, though nothing

of mine is published, my writings include orchestral pieces and chamber works, among which is a sonata for viola and piano. Some day I shall do more of this; but it must be when leisure serves me. Stress and the distraction of other occupations ill serve the purpose of the creative artist.

"My operatic career began in Turin and I was quickly called upon to show of what I was capable in the matter of style and interpretation. For the operas successively assigned to me included: 'Siegfried,' Cimarosa's 'Matrimonio Segreto,' 'Oberon,' 'Ariane et Barbe-bleue,' 'Rosenkavalier,' 'Falstaff,' 'Otello' and other Verdi operas, some works of Bellini, Gluck's 'Armide' and much else. Such a list, it seems to me, is the most relentless test of a musician's versatility, his appreciation of the deepest interpretative subtleties, revealing all that he possesses in the way of temperament, delicacy, poetry, grace and force of dramatic understanding. A bitterly trying task, in truth, but how satisfying to the inmost sensibilities of any true musician.

"Before interpreting the work of any particular composer I make it my duty to study as much as possible about his life, his works, his ideals, his times, so as to identify myself to the fullest extent with his spirit and thus arrive at a correct perception of his point of view. Thus before producing 'Armide' I spent months in fairly saturating myself with everything that could be learned about Gluck."

Conductor in Every Sense

Mr. Serafin is a disciple of Wagner in many senses of the term, and in at least one respect to an original degree. Establishing an analogy with Wagner's theory touching the union of drama, music and scenic painting, he has concluded that the conductor should in an operatic production have absolute command over all phases of the representation—musical, scenic, dramatic. "In this fashion," he asserts, "a unity of purpose and achievement, almost impossible under other conditions, is obtainable. I must secure it at all costs, at whatever labor, and I do so attain it." And yet, Mr. Serafin has a firm reputation for gentleness among his associates, who speak of his "iron purpose concealed under a silken behavior."

In the musical future of Italy this conductor has unexampled confidence. He greatly admires Zandonai, and Montemezzi composed the "Love of Three Kings" practically under his eyes. The resurgence of symphonic composition in Italy to-day he regards as one of the most promising signs that have appeared in the Italian musical firmament in decades. That he has been unable to survey America's musical life at closer range is a matter of keen disappointment to him.

"I sincerely wish I might remain longer," he says. "Nothing has ever impressed me more deeply than the spirit of profound seriousness combined with boundless optimism which I have observed here on every hand. And the little I have seen of the country's musical resources has struck me with admiration. Some of the Philharmonic players were in our Havana orchestra. In their work was the true element of elegance and distinction. Your Metropolitan Opera orchestra is likewise an admirable body of players, though, naturally, an operatic orchestra is radically dissimilar in certain respects from a symphonic one, and those who would utilize the one for the other must be prepared for inevitable shortcomings." H. F. P.

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To the Editor of MUSICAL AMERICA:

The convention here in New York of the Musicians and Music Teachers of the State and which has lasted for three days, was distinguished in various regards. In the first place, a sincere effort was made, at the concerts given under the auspices of the Association, to bring out compositions by Americans. In the next place, many of the discussions, particularly those with regard to vocal teaching, while they may not have led to any definite conclusion, were notable because of their high intellectual character. I doubt if such discussions would have been possible even ten years ago. This shows, in itself, the great advance which has been made in the way of intelligent treatment of questions on which we know experts have always differed, and may continue to differ to the end of time.

The attendance was large, and the showing made by President Schlieder, with regard to the progress made in organizing the association, should be an answer to those who have claimed that our State Association is in spirit, in enterprise and in work done behind the associations of other States, particularly in the West and Southwest.

The banquet, at the McAlpin Hotel, was a notable success. The addresses made by your Editor, by Mr. Bispham, by Gardner Lamson and by John Lloyd Thomas, were all unique in their way.

Bispham made one good point, when he said that while he himself had given a number of programs exclusively devoted to the works of American composers, he preferred programs on which composers not only of this country, but of other countries, were assembled, so that one could make comparisons.

In this I thoroughly agree with him, with the reservation, however, that, as recognition has been denied to the American composer for so many years, no harm would be done by giving him a little extra showing, just at present, to prove that he exists and can do good work.

This reminds me that for ten years one little woman, who has traveled much in this country and a great deal abroad, has done loyal and heroic work to make the compositions by Americans known.

I believe that she recently compiled a list containing over one hundred names of Americans whose compositions she had presented to large and enthusiastic audiences. In fact, I believe she is the only American artist who has gone all over Europe, offering, always, our national expressions in music. This she has done in Russia, Germany, France and England.

And her name is Kitty Cheatham!

Bispham made a great hit at the Musicians' banquet with a story which he told to illustrate that very different professions are bound together by a common artistic sentiment.

He described how, being on an ocean steamer and within a day's run of the other side, while he was being shaved by the ship's barber, this individual said to him:

"Hi 'ope we shall 'ave the pleasure of 'earin' you, Sir, at the ship's concert to-night."

To which Mr. Bispham said he replied that, though he had contributed to the fund, he had declined to participate, on the ground that he was scheduled to appear in London the day after he landed,

and he wanted to give his voice all the rest that he could.

"Hi feels the same way meself," replied the barber. "Do you know, Sir, that after me shavin' and shavin' and shavin', when Hi gets orf the ship and 'as a few days' vacation, Hi 'ates the werry sight of a rizer. I never even looks at one when I'm ashore! So," continued the barber, "Hi appreciate your feelins', Sir, in not wantin' to do any professional work while yer 'avin' a short space of rest on the boat."

The social musical world has recently been somewhat disturbed by the accounts of two divorce cases concerning distinguished members of the fraternity. Both involve members of the Metropolitan Opera Company.

In one case, that of Mme. Jeanne Maubourg, who has obtained a divorce from Claude Bede, actor and singer, though she asks no alimony, there is particular interest, because a cause of difference with this couple was the status of the American man and his manners.

Mme. Maubourg, with commendable appreciation, states that she has always contended that Americans are very chivalrous and nice. Her husband, on the other hand, is understood to have taken the opposite position.

So, it seems, they quarreled with one another, and hurled at one another, not only adjectives and substantives, but those light and easily handled portions of furniture and tableware which are ever present to help out those who desire to enforce a domestic argument.

One of the results of the recent open-air performance of "Siegfried," in the Harvard stadium, under the auspices of Harvard University, and the conductorship of Alfred Hertz, has been the sending of a number of letters of protest to the Boston papers, which reviewed the performance favorably. The writers protested because Wagner was a German, and a German submarine had torpedoed the *Lusitania*, besides which, the Germans had ravished Belgium and committed other crimes.

One writer stated that he would gladly hear music by Bach, Beethoven, Mozart and others, but not music by a modern German.

Some of these letters were sent to Philip Hale, the distinguished critic of the Boston Herald, who commented upon them in characteristic style.

However, those who are protesting against German music are not any worse in their narrow-mindedness than the Kaiser himself, who is said recently to have ordered that no operas by Italians or compositions by Italians should be given in any German theater, opera house, or on any German concert stage.

It was the eminent Saint-Saëns, however, who, not long ago, in Paris, put the climax to such narrow-mindedness and illiberality of attitude, by declaring, after the bombardment of the Rheims Cathedral, that any one who would go and hear music by a German or would hear a Wagner opera, would be capable of cutting the throat of his own mother.

And then there are good people who talk about the civilizing influence of music, and how, because it is the one universal language, it should help to make men brothers.

It seems to me that musicians are not much different from ordinary people, when it comes to the issue, and that, just as they used to say, "Scratch a Russian and you'll find a Tartar," so—scratch a musician, and you will find him just as lacking in common sense as most of our politicians.

One of the curious results of the sinking of the *Lusitania* and the use of chlorine gas by the Germans, is that Ernest Knoch, the well known musical director and Wagner expert, who is now in this country, has publicly renounced his allegiance to Kaiser Wilhelm, and so, as the New York Herald says, has become an unhyphenated American citizen. He has just taken out his first citizen papers.

"I am loyal to Wagner and German music, but in all else I am a Simon-pure American from this time on," said Knoch.

Knoch first came to this country last Fall, as the conductor of the Wagner operas, brought here by the Century Opera Company.

From this high estate he has, no doubt for the sake of bread and butter, come to wave the bâton over the revived Gilbert and Sullivan operas at the Palace Theater.

He assisted, for a number of years, at the Bayreuth Wagnerian productions, under Hans Richter. Later he went, as conductor, to the opera houses of Strassburg and Cologne.

If the ears of Henry T. Finck, of the

Evening Post, are not reddening, in these days, it is because wireless expressions of anger and protest are unable to reach him.

In last Saturday's issue of the *Evening Post*, in the musical notes for which he is considered responsible, a quotation appeared, from the London World, which spoke of Mary Garden's re-appearance as having been fairly successful, and stated that she sang an air from "Nadeshda" and two songs of Delius. The quotation closed with these words:

"Her success depended more on personality than on vice or vocal art."

As "Our Mary" has a large number of friends, their expressions of indignation at this ignoble reflection upon the lady's personal life knew no bounds.

I myself have been the recipient of several letters of protest, asking me what kind of a paper the London World is, and also what kind of a man Mr. Finck must be, to reproduce such a libelous statement.

Poor Mr. Finck, in the first place, is somewhere in the country, hovering on the outskirts of the Maine woods, or trying to catch fish in the Thousand Islands. So, he should be beyond the range of criticism in the matter.

However, he is not responsible, for the reason that the word "vice" is an obvious misprint for the word "voice." Such errors sometimes creep into even the most well edited, well regulated and well controlled papers. In this case, certainly, it should have suggested itself to people of ordinary intelligence, that the printers should be held responsible for the break, and not the poor music critic.

While some artists and managers have been bemoaning the small returns on their enterprises last season, while many organizations have gone to pieces, and while some, indeed, cancelled their engagements, John McCormack, who gave his last concert of the season not long ago, in Providence, is reported to have concluded the most profitable concert tour on record.

He began the end of October, and since then has given about ninety concerts, has sung in twenty-seven States and three Canadian provinces. He has traveled more than twenty thousand miles. The gross receipts of his tour are said to have been \$375,000.

While these receipts are enormous, they have been beaten, in times past, by Adelina Patti, Paderewski, Sara Bernhardt, and other artists of the first distinction.

Nevertheless, I believe that McCormack's success as a ballad singer breaks the record, especially when we consider the general condition of business and the poverty of the musical season.

I wrote you some time ago that some of the criticism which is hurled at McCormack is not well founded, for the reason that he sings ballads, and more particularly folk songs, as they should be sung in the style of folk song singers, who, especially in Northern Europe, use the *falsetto* a great deal.

It may interest you to know that my appreciation of the Irish tenor brought me several letters, in which the writers, who claimed to be well acquainted with Mr. McCormack, stated that he was not the good fellow he had been reported to be; that he had shown gross ingratitude to the friends in Ireland who had helped him, when he was poor and unknown.

This may or may not be true. It all goes to show that the moment a man gets up in the world a little, and begins to make a success, those who have known him in his days of need, or in his lean years, are only too ready to get up and throw bricks at him.

In some cases of this kind, I traced the animus to the fact that persons presuming on an acquaintance with a man or with a woman, when these became successful, endeavored to bleed them, and, failing to succeed, made the world resound with their cries that such persons had not been grateful for favors shown them when they were poor and struggling.

Arthur E. Stahlschmidt, the well known specialist of the voice, who made a considerable reputation as the teacher of John Finnegan and Edith Kirkwood, as well as of other well known singers, writes to say that he was glad to see the notice, in your paper, about O'Brian Butler, who went down, you know, with the *Lusitania*. He says yours was the only notice given Butler.

O'Brian Butler, you know, has been called the father of Irish popular music. When Mr. Stahlschmidt says that your paper was the only one which published an appreciation of O'Brian Butler, he is in error, as I have, before me, a copy of the New York *Evening Sun* of June

third, in which Anthony O'Donnell writes to the editor a letter of sincere appreciation of Butler and his work.

Stahlschmidt says, further, that he knew that Butler greatly appreciated the articles which had appeared in MUSICAL AMERICA about him.

It seems that Butler spent his last evening with the Stahlschmidt family, and took along with him copies of MUSICAL AMERICA with the notice of his concert, to show his friends in Ireland. Alas! he never got there!

The French are said to have a new patriotic song, which some believe will become the national anthem and take the place of the "Marseillaise." I think that is doubtful, for the "Marseillaise" has not only the spirit, but the strength of a warlike time.

The new anthem, which is called "La Française," was recently produced at the Opera Comique in Paris. The words are by Miguel Zamacois. The venerable Camille Saint-Saëns, who is now in this country, you know, composed the music.

Commenting on this, the New York *Globe* says the "Marseillaise" has, after all, only a local name and is identified with the Revolution, whereas "La Française" is a national name and is identified with the national spirit as it has arisen from the attack upon France by Germany.

The origin of the "Marseillaise" has been questioned.

While Rouget de Lisle undoubtedly wrote the words, except the last stanza, there seems to be uncertainty as to where he got the wonderful tune. He arranged, if he did not compose it, at Strassburg, the night of April 24, 1792, when he also wrote the words. Originally called "Chant de guerre pour l'armée du Rhin," it became known as the "Marseillaise" because the volunteers from Marseilles, after having marched through the whole of France singing it, entered Paris with it on their lips July 30 of that year.

The *Globe* thinks that for a rousing battle song, the only rival of the "Marseillaise" is the tune of "Dixie."

How about the great German song, "Die Wacht am Rhein," and, before that, the celebrated "Fahnenwacht" song, in the time of the Napoleonic wars.

The other day the bright editor of a leading Illinois paper, commenting upon the appearance of the Minneapolis Orchestra, said that he rather liked to look at the musicians, as so few of them wore long hair. He added that a man who wanted to be a man should not wear long hair. It struck him as effeminate.

"Well," said I, "the long-haired musicians, artists and others, at least possess a certain individuality, and though, no doubt, they appear humorous to you, on the other hand, you've no idea how ludicrous you and men like you appear to the musician and artist, for you and men like you, all have the same hair-cut, whether you are sixteen or sixty, so that from the rear a man never knows whether one of you is a banker or a burglar, a cook or a captain of cavalry, a doctor of laws or a detective."

He laughed and said: "I never thought of it that way." Did you? Your

MEPHISTO.

Paderewski Becomes a Vegetarian

Ignace Paderewski has become a vegetarian, according to report. The pianist has tried a meatless diet for a year and has found that it has diminished his tendency to nervousness. Mr. Paderewski has decided to remain in America all Summer until the time to start his concert tour of the country. He expected to leave New York for California this week.

The Polish Relief Fund organized here by Mr. Paderewski received a \$1,000 addition from Cardinal Farley last week. Edward J. de Coppet, patron of the Flonzaley Quartet, has contributed \$200 to the fund and other recent contributors have been Mme. Arctowska and Mrs. Henry T. Finck, wife of the music critic.

Its Arrival a Pleasure and a Treat

To the Editor of MUSICAL AMERICA:

Enclosed find draft for renewal of my subscription. MUSICAL AMERICA gives the best and most varied information of the music world. Its arrival, each week, is a pleasure and a treat for one interested in music.

MRS. J. N. OSBORNE.

Ely, Minn., June 12, 1915.

The Popular orchestra is one of the latest musical organizations in York, Pa., having been organized by a number of local musicians last week. A number of engagements have already been booked. The members of the new organization are Lester Carey, Daniel Pritz, Harrison Langford, Newman Henderson and Benjamin Laughman.

FARRAR IN DANGER OF A "BOYCOTT" BY CHICAGO SOCIETY

Soprano's Alleged Declaration in Interviews There That She Toasts the German Cause at Every Meal Arouses Indignation of Some of the Wealthy Supporters of the Local Opera Company, Who Threaten to Remain Away from Her Performances Next Season—Campanini Sends Neutrality Rules from Paris

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, June 21, 1915.

GERALDINE FARRAR'S refusal to obey the request of President Wilson that Americans think, talk and act neutrality in the matter of the European war may possibly make Geraldine Farrar nights during the Chicago Grand Opera Company's season frosty affairs. Miss Farrar recently passed through Chicago en route to Los Angeles, where she is to pose as a moving picture star, and while here she talked most unneutrally. She said she toasted the German cause at every meal, or words to that effect, and went on record, according to the interviewers, as being heart and soul with the Kaiser and his people. Chicago society women who read these pro-German outpourings grew indignant and are threatening to "boycott" Miss Farrar next season. This is how the *Chicago Daily News* of June 17 tells of the brewing trouble:

Peace and perfect neutrality, not war talk and ill-feeling, must prevail among the operatic artists of various nationalities, Director Campanini announced from Paris to-day through Paul Scott Mowrer, correspondent in Paris of the *Daily News*. While the director was issuing rules for preserving harmony among the motley songbirds, it became known that Geraldine Farrar was in danger of suffering a severe "frost" from Chicago society people and opera boxholders because of unneutral declarations she is said to have made to newspaper interviewers.

Farrar nights during the grand opera season may be marked and marred by empty boxes and sections of vacant seats. Certain wealthy opera supporters, indignant because of pro-German expressions attributed to Miss Farrar, have declared they feel inclined to show their disapproval by absenting themselves on the evenings that she will sing.

Toasts the German Cause

The singer, who is under contract with the opera company, praised the Kaiser in interviews given out in Chicago when she passed through the city on her way to California to act in the "movies." Miss Farrar declared she toasted the German cause at every meal, the interview stated. Since that time rumblings of displeasure in certain circles have swelled almost into an uproar.

Well-known patrons and patronesses of grand opera to-day admitted an "opera boycott" against Miss Farrar had been contemplated.

In peaceful ignorance of this situation, Maestro Campanini, who is in Paris trying voices, announced a set of rules which he believes will act as safeguard against temperamental clashes between Italian, German, French and Austrian artists, at least within the region of dressing rooms and scenic "props." Among his orders are:

"Do not discuss the fighting qualities

of the armies; save your voice for the performance in which you sing.

"Do not worry whether this or that ruler will retain his throne. Better see to it that you retain your place in the company.

"In the U. S. A. you are all brothers in arms, fighting for the success of the Chicago opera season.

"Remember that we have enough operatic wars as it is.

"Art knows no nationality, so save your breath.

"Silence, save when you are singing, is golden. The only orators tolerated are the stage manager and the orchestra leader."

Some who are chagrined at Miss Farrar's utterances declare a copy of the rules should be mailed to her promptly.

A Society Woman's Opinion

"Every individual has the right to private opinions and also the right of free speech," said one society woman. "The interviews, however, came from Miss Farrar as a member of the Chicago Grand Opera Company. Such lack of neutrality in her utterances is certainly unbecoming. Further, it was a lack of good taste, since a majority of the boxholders and main financial supporters of the company are by no means favorable to the German viewpoint and methods in this war."

"I am absolutely determined to have no internal strife in my company because of the European war," said Maestro Campanini in Paris. "Let us hope the war is over before next Winter. But even if peace has been secured there will be need to be on the lookout for temperamental bitterness."

PIANIST RETURNS FROM UNACCOUNTABLE ABSENCE

Grace Stewart Potter's Memory a Blank as to Week's Wanderings—A Widely Known Chicago Artist

(By Telegraph to MUSICAL AMERICA)

CHICAGO, June 22.—Grace Stewart Potter, the young Chicago pianist, who had been unaccountably missing for the last nine days, returned home yesterday. She had no recollection of her movements during the period of her absence. She was in a highly nervous condition and Mrs. George M. Pullman, the wealthy Chicago society woman, whose protégée Miss Potter has been, said that the pianist would have to be taken to a sanitarium. Mrs. Pullman attributes Miss Potter's condition to mental strain caused by too great application to her music.

A year or so ago Miss Potter suffered a nervous breakdown and spent some time in a sanitarium, but recovered fully. She gave a very successful piano recital at the Illinois Theater in Chicago last January, under F. Wight Neumann's management. She has been teaching at the Bush Temple Conservatory.

On two former occasions Miss Potter disappeared for a few days and then returned after visiting friends.

Miss Potter is a pianist of rare skill and musicianship and is widely known. M. R.

\$1,200 Appropriated for Park Music in Worcester

WORCESTER, MASS., June 20.—The Worcester City Council has appropriated \$1,200 this year for municipal band concerts. The concerts will be given twice weekly in the several city parks and will last through the month of August. This is the third season of municipal concerts and the appropriation is double the amount first authorized. More than 5,000 persons attend these concerts bi-weekly. R. W. P.

Thomas Egan Files Petition in Bankruptcy

Thomas Egan, a concert singer, of No. 5000 Broadway, filed a petition in bankruptcy on June 21, with liabilities given at \$2,210 and no assets. The debts were contracted in New York, Mount Vernon, Muscatine, Iowa, and San Francisco. They are for printing, advertising, services, loans and rent.

"There is but one McCormack, and his name is John. To hear him sing is a joy, to come under the spell of his personality is a privilege."—Redfern Mason, *San Francisco Examiner*.

John McCormack

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RETROSPECTIVE

It is the prevailing opinion among disinterested and experienced observers of musical happenings that the concert tour given by John McCormack in the United States and Canada during the season just closed was both artistically and financially

THE MOST SUCCESSFUL IN THE MUSICAL ANNALS OF THE WESTERN HEMISPHERE

Eleven concerts in New York during the season. Hundreds—in some instances thousands—being turned away each time, is a record never approached by any other artist in the American Metropolis.

WHY?

(The answer which follows is supplied by the eminent American Musician, Glenn Dillard Gunn, in the columns of the *Chicago Tribune*.)

"The reasons for Mr. McCormack's popularity are by no means catalogued with the statement that he is an Irishman and a tenor. His voice is exquisite. His song defines every virtue of vocal art. His enunciation—particularly in English—is like music itself. His diction has life and pulse; it is a thing of beauty and of eloquence to sway a multitude. His song, be its burden grave, or gay, bears the impulse of a simple, wholesome personality. It sustains the semblance of spontaneity, as though born of an irresistible desire, yet conforms to the measured order of a faultless interpretative intention. In short, Mr. McCormack is a great artist, and if there are any other reasons for his success omitted in this list, the reader may supply them for himself."

TRIBUTE FROM A GREAT WOMAN and GREAT ARTIST

The late Mme. Lillian Nordica attended the fifteenth and final evening concert given by Mr. McCormack in the City of Melbourne, Australia. It was the first time she had seen or heard Mr. McCormack, and she confessed that the desire to hear the man who had so completely captivated the "Island Continent," was not devoid of an element of curiosity. Long before the close of the performance she proclaimed with characteristic candor that she, too, had been captivated.

Two days later when Mr. McCormack gave his memorable Farewell Matinee at the Auditorium among the many floral tributes and certainly the most appreciated, was a Victory wreath from the great soprano accompanied by a written tribute which Mr. McCormack will always dearly cherish. It contained the following sentence:

"It was the most remarkable work I have ever heard on the concert stage"

"HIS APPEARANCE THE FINAL DEMONSTRATION OF A TRUTH"

His place in the evolution of true art in America.

The following is taken from the *Philadelphia Record*:
"John McCormack occupies as a living force in the musical world a triumphantly commanding position. As a singer he is the resurrection and reincarnation of the repressed music of a people. Therefore, his place in the history of art may be truthfully said to be epochal. His appearance is the final demonstration of a truth. John McCormack is a living refutation of all and every argument against song in English. His art is at once so simple and masterful that he writes with his melody an accurate and full expression of the ideas and sentiments embodied in the language he uses. This is the consummation of art. As a medium of expression it is made by him apt and beautiful. The assertion, therefore, that the appearance of John McCormack in the evolution of American music at the present time is epochal is entirely justified. He becomes the transition from the current fallacies regarding the propriety of giving opera in English to a solid demonstration of its wisdom. He exhibits the art of song in the beauty of its simplicity and power, by combining melody with thought. For generations song in America has been slowly working its way toward its true destiny. McCormack has aided materially in effecting this result. He has so firmly established the true principles of song art as to force home the conviction that opera in English is the only basis upon which may be reared an enduring American opera. The solution of this problem by this great artist has secured to him not only the homage of the present generation, but an honored place in the evolution of true art."

LE DERNIER MOT

"For sheer pleasure, simple beauty, true emotion and all the things that make life worth living, there is nothing to beat a McCormack concert."—Ernest J. Hopkins, *San Francisco Bulletin*.

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THE VERSATILE ART OF HUGH ALLAN, BARITONE



—Photos by A. Dupont
Hugh Allan, Baritone as Himself, and in Two of His Successful rôles. Above, left, as "De Sireux" in "Fédora"; right, as "Escamillo" in "Carmen"

CANADIAN by birth but American in early training and in his outlook, Hugh Allan, the baritone, who is now fairly launched upon a promising career, presents the comparatively rare spectacle of a singer thoroughly versed in other branches of musical art.

Born in Montreal in 1887, Mr. Allan was brought up in Atlanta, Ga., and began his career at sixteen years of age as organist of Trinity Church, Columbus, Ga. In 1903 he went to Berlin, where he undertook the study of piano with Scharwenka and organ with Franz Grunke. It was at this time that he also started the study of voice with Hofkapellmeister Richard Lowe, to whom he feels indebted for his knowledge of vocal art. Holding Mr. Lowe so high, the

baritone returns to be under his guidance every year.

Upon his return to America Mr. Allan was engaged as organist and choir director at Christ Church, Nashville, Tenn., in which post he won general respect. Because of poor health Mr. Allan went to the Pacific Coast, where he became well known as an artist. Then he sang for two seasons with the Montreal Opera Company, winning considerable glory in leading baritone rôles.

During another visit to the other side Mr. Allan sang extensively in opera and concert both in France and Italy. Lately he returned from a period of study in Berlin, where Mr. Lowe prepared him for German opera. While in Paris Mr. Allan was introduced to Massenet and the latter was so favorably impressed with the young man's musicianship and

vocal gifts that he evinced his readiness to coach Mr. Allan in all of his operas.

Mr. Allan was accompanist for Victor Maurel during one season and made considerable progress under the noted *maestro*. Maurel was the first to tell the baritone that he believed his voice possessed the true tenor timbre. This opinion was recently confirmed by Pasquale Amato, the Metropolitan Opera baritone.

Narrow Escape for Mme. Galski

Mme. Johanna Galski, the Metropolitan Opera prima donna, had a narrow escape from death in Philadelphia on June 15, according to newspaper despatches from that city. She was riding in an automobile in Walnut street when a team of horses drawing a heavy wagon became frightened at a peal of thunder and ran away. The horses dashed into the singer's automobile and the tongue of the wagon was forced through the side of the tonneau. The shock of the collision threw Mme. Galski to one side of her car, and luckily, for otherwise the tongue of the wagon would have struck her with full force.

Deaf and Dumb Pupils Sing and Play

In the ninety-seventh commencement exercises of the New York Institution for the Instruction of the Deaf and Dumb held on June 15, the program included songs and instrumental numbers. The vocal exercises were shown to illustrate the school's method of teaching tone quality by vibration from the sounding board of a piano and the pupils followed this method, although they could not hear a single note struck from the keys.

Grace Bonner Williams in Festival Concert in Montpelier, Vt.

BOSTON, June 14.—Grace Bonner Williams, the Boston soprano, was one of the soloists at the fifth annual festival of the Montpelier Choral Society, Montpelier, Vt., held the end of May. Mrs. Williams sang the soprano rôles of Stainer's "Daughter of Jairus" and Max Bruch's cantata, "Fair Ellen." She also sang a Rossini aria and received an ovation for her artistic and fascinating performance.

Koemmenich to Spend Summer in New Hampshire

After coming to New York on Wednesday last to be present at the outing of the Mendelssohn Glee Club, of which he is conductor, Louis Koemmenich left the city for the Summer, going to Sunapee, N. H., where he and his family have taken the cottage of Dr. Grace Cross, of Boston. The Koemmenichs will return to the city October 1.

Chicago Pianist in Grand Rapids Concert

GRAND RAPIDS, MICH., June 14.—Howard Wells, the Chicago pianist, and Karl Andersch, of Grand Rapids, joined with Maximilian Jurgens, reader, in a recent literary and musical recital at the Press Hall. Mr. Wells's performance of five Preludes and the G Minor Ballade of Chopin, and pieces by Cyril Scott, Liszt and Leschetizky, disclosed mastery of technical resource and fine musicianship.

Dr. Marafioti to Join Italian Army

Dr. P. M. Marafioti, ear, nose and throat specialist of the Metropolitan Opera House, sailed from New York on June 18 on the steamship *Dante Alighieri* to serve as a surgeon in the Italian army.

HARDY WILLIAMSON, ENGLISH TENOR, WEDS AN ENGLISH SOPRANO



Hardy Williamson, the English Tenor, Who Has Just Announced His Marriage

Hardy Williamson, the English tenor, who was heard in many rôles with the Century Opera Company in New York, has made announcement of his marriage, which took place recently in this country, to Isabelle Price, a prominent soprano of Sunderland, England. Mr. Williamson will make his home in this country in the future and will be heard in concert and oratorio during the coming season. He has recently been engaged as tenor soloist of the Collegiate Church of St. Nicholas, New York.

Mr. Williamson, who is a pupil of Yeatman Griffith, was soloist at the Hagerstown (Md.) Festival, and earned enthusiastic commendation for the quality of his voice and his skill in handling it. His appearances abroad, before coming to America, have been many, and he is regarded in England as one of the foremost oratorio and recital artists.

American Opera Singers Arrive from Italy

Two American opera singers arrived in New York from Italy on the Italian liner *Europa* on Thursday of last week. They were Laya Machat, an American of Russian descent, and Phyllis Partington, dramatic soprano, of San Francisco. Miss Partington has been in Milan for some time and was in that city at the time wild mob demonstrations against Austria were being made. She said that she was caught in a mob that wrecked a piano factory owned by a German, threw pianos out of the windows and burned the building. Miss Machat, who has been absent from this country for four years, said that she had tried to become a Red Cross nurse for Italy, but that the officials refused to take Americans for the work.

After she has sung at the dedication of the municipal organ in Springfield, Mass., on June 25, May Peterson, the soprano, will leave for the Coast, where she will participate in the convention of music clubs at the Panama-Pacific Exposition.

Beatrice Fine, soprano, has completed her Winter season and will leave, on July 1, for the Pacific Coast, where she will be heard in concert and recital.

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MUSIC SUPERVISOR MAY BE ELIMINATED

Salt Lake School Board Holds Up
Appointment and Arouses
Much Opposition

SALT LAKE CITY, UTAH, June 12.—Much opposition has been aroused by the recent action of the Board of Education in holding up the recommendation of the superintendent of schools that Hugh W. Dougall be reappointed as supervisor of music for the school year 1915-1916. It is feared that the teaching of music in the public schools may be threatened.

The superintendent's recommendation that Mr. Dougall be re-appointed was held over for further consideration until the next meeting of the board on motion of George M. Sullivan, chairman of the committee on teachers and school work. While no explanation was made by Mr. Sullivan or any other member, it is known that some of the board members favor the elimination of music supervision on the ground of economy.

Among the many who have expressed an opinion opposed to the elimination of the music supervisor is J. J. McClellan, the distinguished organist of the Tabernacle.

"It is a grievous mistake ever to think of cutting music out of our public schools," declared Mr. McClellan. "Its

value as an educational agency can not be overestimated. Moreover, we have a thoroughly capable supervisor in music, Mr. Dougall, worthy to carry on the really great work that the late Prof. W. A. Wetzel had so carefully and intelligently established. The musical work done in our public schools has proved immense help to children in subsequent musical development."

Assistant Organist E. P. Kimball was equally emphatic.

"It would be a shame to give up the study of music in our public schools," said he. "There has never been a time in the history of the country when music study in our public schools was considered so necessary as now."

"I believe it would be a most grievous mistake, almost a crime," said Prof. Albert Best, "Why, it is really laughable, when you come to think of it, how and why a board of education could and would consider such a proposition."

PRINCETON HONORS KNEISEL

University Confers Degree of Doctor of
Music on Distinguished Artist

Princeton University conferred the degree of Doctor of Music upon Franz Kneisel, the violinist and founder and leader of the Kneisel Quartet, at its commencement exercises on June 15. A similar honor was accorded Mr. Kneisel several years ago at Yale University.

In presenting Mr. Kneisel to President Hibben for the degree, Dean West acclaimed Mr. Kneisel in the following terms:

"Franz Kneisel, first trained in Vienna, later the concertmeister of the Bilse Orchestra in Berlin and of the Boston Symphony Orchestra, tendered the conductorship of the Philadelphia and New York Philharmonic Orchestras, juror in the Paris Conservatoire National, for now thirty years leader of the Kneisel Quartet. Deeply versed in theory, incessant in studious practice, seeking excellence in his art rather than celebrity and attaining both, his strict, exquisite and brilliant renditions have set the standard for that special domain in music wherein he rules as our unequalled interpreter."

For many years the concerts of the Kneisel Quartet have been a strong cultural force in the life of Princeton's collegiate community.

David Hochstein in Rochester

David Hochstein, the young violinist, who is under the management of the Music League of America, is in Rochester, N. Y., for a month or so, preparing his programs for next season. He will devote some of his time in Rochester to teaching. One of his first engagements next season will be with the Rochester Orchestra.

CHORUS SCHOOL TO BE REORGANIZED

Prof. Petri to Take Charge of
Institution Maintained by
the Metropolitan

It was officially announced at the Metropolitan Opera House last week that the Chorus School of that organization was to be continued and reorganized under the direction of Prof. Edoardo Petri, who has been connected with the Metropolitan for the last ten years.

The Metropolitan company has for several seasons supported a school for the benefit of American singers who wish to become acquainted with the choruses of all the principal operas and gain a knowledge of repertory, foreign languages and operatic style.

While the Metropolitan company does not stipulate that pupils of the Chorus School shall take part in any of its performances, it has always used the school, wholly or in part, in those operas in which it has been found expedient to do so. Without assuming any obligations in this connection the company intends to adhere to this policy next season. Whenever it has been possible, room has been found in the ranks of the regular chorus for those pupils who have the required qualifications.

The school's instruction is given free and whenever the students take part in any of the performances they receive compensation for their services. The same conditions apply to the choir boys. The school trains a choir of about twenty-five boys, who take part in the performances of "Parsifal."

Hymn Sung Backwards Amuses Musicians' Gathering in Omaha

OMAHA, NEB., June 15.—A small social gathering of musicians yesterday evening was the occasion of an amusing experiment made by Thomas J. Kelly, conductor of the Mendelssohn choir. Seated at the piano he sang and played in a highly temperamental manner a melody, somewhat rag-timey in character, accompanied by a weird progression of chords. The words of this impressive vocal achievement ran, in part, thus, "Eeth ot re raen, Eeth ot, dog ym, renaer, Eb llahs ym lla llits"; and it must be noted that Mr. Kelly's enunciation was excellent. Although it was known that the text used was a hymn book (in no spirit of disrespect) no person present could identify the rather pleasing, if vague, melody. This experiment was the outcome of an idle speculation (following a tale of a pianola

record used backward) as to the result of performing a hymn backward, and, after succeeding in the astonishing task Mr. Kelly finally relieved our suspense by admitting that we had been listening to "Nearer My God to Thee."

E. S. W.

Biggest Two Dollars' Worth in the Country

To the Editor of MUSICAL AMERICA:

I enclose check for two dollars, in payment of the biggest two dollars' worth in the country.

Very truly,

W. H. JONES.

University, Va., June 14, 1915.



The
DIARY
of

EVAN WILLIAMS

TENOR

Akron, O., June 14.

¶ Just returned from the bank where I have been casting my balance at the season's close. I find that I have done \$54,000 gross this season. I do not mention this in a boastful spirit. ¶ But I am willing to have the figures go on record for two reasons. ¶ They help to disprove the assertion so often made that American artists aren't appreciated in their own country and they should act as an incentive to young artists who fear that the musical profession does not offer a just recompense for the years of hard work and study involved in a public career.

¶ However, let no one suppose that there is a royal road to success here. If I were to tell of the sacrifices, the ordeals, the physical and mental discomforts I have endured in making my way, the figures representing my income for this season would not appear half so alluring.

¶ My immediate plans call for some fishing on Buckhorn Lake, up in Canada. In the party will be a doctor, two rubber tire makers and an editor, besides myself.

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"An uncommonly interesting and commendable recital."—W. J. Henderson, in New York Sun.
"Something distinctly refreshing in the young artist's vigor and enthusiasm."—Max Smith, in New York Press.

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ECHOES OF MUSIC ABROAD

Pachmann Turns Up Again in London and Gives a Recital—Authentic Touch of Japanese "Butterfly" Stirs London Opera House Audience—Czar's Edict Restores Wagner's Music Dramas to Russian Opera Stage—Hans Pfitzner Returns to His Strassburg Post Despite Scheming of Enemies—All-Star Chorus of Clara Butt's Red Cross Concert in a Frolic at Albert Hall—Native Singers Lend Exotic Atmosphere to "Lakmé" and American Soprano's Daughter Shows Artistic Growth—No Ban on German Music in Australia—"There Is No War Where Art Is," Says Melba—War Costs Prominent London School One-Third of Its Pupils

FOR those who have been wondering what has become of Vladimir de Pachman the answer lies in the fact that the Russian pianist with the velvet-tipped fingers made his reappearance in London last Saturday with a recital at Queen's Hall. Despite his sixty odd years and his resolve not to make another tour of this country, he is not yet in the mood to drop out of sight completely.

Another pianist of the month in London is Gertrude Peppercorn. This gifted artist, who combined her last tour of America with a honeymoon, is one of four sisters, all accomplished in one or other of the arts. One sister, known as Hilda Saxe for professional reasons, is also a pianist and as such has won an equally honorable position among England's concert artists.

WITH a genuine Japanese prima donna to lend to the rôle of the unhappy *Cio-Cio-San* a touch of verisimilitude beyond the powers of even the most imaginative Occidental singing actresses, Vladimir Rosing's production of "Madama Butterfly" at the London Opera House was bound to be distinctive. Of course there may be sticklers who will object that the presence in the cast of a native Japanese for *Butterfly* with Europeans for *Suzuki*, *Goro* and the *Bonzo* must militate against the desired illusion, however ingenious the make-up of the European singers, more than if the *Butterfly* were only a make-believe Japanese. But this possible criticism did not impinge upon the consciousness of the London audience sufficiently to prevent its being captivated by Tamaki Miura, if at all.

"How well we all imagined we knew 'Madama Butterfly'!" exclaims Robin H. Legge. "How many scores of times have we seen it! Yet with all the old familiarity there was a very great deal that was entirely new to us in last night's performance." And the new light emanated from the little Japanese lady's impersonation of the title part.

Here was a wonderfully individual performance, according to the *Daily Telegraph's* critic. Mme. Miura's conception of the whole rôle and of the details that go to compose it being entirely her own, in so far, at least, as Londoners are concerned. "Her acting, at first piquant, naïve and full of coquetry, developed the tragic side with extraordinary subtlety directly *Sharpless* had hinted his warning of *Pinkerton's* unfaithfulness. It was the quintessence of subtlety and was always convincing, just as in a sense was her singing."

As for the voice, it was as characteristic, it seems, as the deportment. "In suave and long-drawn phrases it has quite an Occidental quality, but in the short phrases so well-beloved of Puccini it became slightly nasal and was used with a kind of staccato that was quite fascinating."

Strange to say, though the opera was sung in Italian there was not an Italian in the cast. The *Pinkerton* and *Sharpless* were both Frenchmen, the *Goro* was a Belgian and the other characters were sung by either Belgian or English singers.

INNOVATIONS seem to be one of the principal ingredients of Director Rosing's policy. "Lakmé," as well as "Madama Butterfly," has shown this. Though a Japanese singer was available

for the Puccini work, there was no Indian prima donna for the French opera, but Mignon Nevada, who sang *Lakmé*,

wanted success. The native singers were Inayat Khan and his three Hindustani Royal Musicians, who accompanied them-



—From London "Sketch."

A Real Japanese "Madama Butterfly"

Mme. Tamaki Miura, who is appearing at the London Opera House in the Summer season of Russian, French and Italian opera, which began on May 29, is probably the first native Japanese prima donna to sing the title rôle of Puccini's "Madama Butterfly." She sings it in Italian. In a further effort to lend realism to this London production, the stage management has been placed in the hands of another native Japanese, Yoshio Markino

had discovered in the course of her researches, so it was announced, that the Indian goddess was a white woman and not bronze or chocolate, as usually represented. It was possible, however, to corral some Hindustani musicians and a Persian dancer.

Now, while the American Emma Nevada's well-graced young daughter sang the name part in a manner that proved how she has been growing in her art since her last public appearances, and while the familiar "Bell Song" is to most operagoers the key-note of the Delibes work, so to speak, it was the interpolated native music and dancing that rejuvenated "Lakmé" and helped it to an un-

wanted success. The native singers were Inayat Khan and his three Hindustani Royal Musicians, who accompanied them-

selves on native instruments, while one of them reeled off the most amazing vocal cadenzas as if they were the merest child's play. The dancing, "of the most sinuous and voluptuous type," was contributed by a Persian lady, Armen Ter-Ohanian by name.

Nevada pupil will fill minor parts in this and other works.

THAT strongly individual German composer, Hans Pfitzner, whose operas seem destined by some adverse fate to play but an inconspicuous rôle in the musical history of his country, has returned to Strassburg after a year's leave of absence and resumed his post as director of the performances of opera at the Strassburg Municipal Theater.

While he was away there were various unfriendly influences at work to keep him from returning, but all the plotting and scheming came to naught. As a result, Pfitzner is probably more securely entrenched than ever in this, the first position he has ever had that ensured him a comfortable livelihood, one to which he was appointed some four years ago after long years of disheartening effort to eke out a satisfactory living, first in Berlin, later in Munich.

The recent first performance of his new choral work, "Klage," in Munich was attended by marked success. It is a setting of a poem by Eichendorff for baritone solo, male chorus and orchestra and is described as "one of the most beautiful products of the Pfitzner muse." The solo was sung by Hans Brodersen, the Munich Court Opera baritone.

UNIQUE as was Clara Butt's Red Cross concert at Albert Hall last month, when many of the most illustrious singers now in England rallied to the contralto's aid as an all-star chorus, the most extraordinary feature of the occasion—a "turn" entirely innocent of rehearsal—followed the program proper. The King and Queen had left and the great audience had filed into the corridors before the fun really began.

It had been arranged that a flashlight photograph should be taken of the performers, and so the massed bands, in their brilliant scarlet uniforms, still remained seated, as did the "super-chorus" in a long semi-circle above them—Albani, Kirkby Lunn, Ada Crossley, Ruth Vincent, Ben Davies, Edward Lloyd, Plunket Greene, John Coates, and about 200 more of them. The lights were turned down, and then all this concentrated artistic temperament asserted itself. Chorus, orchestra and "the divine Clara," as some admirer dubbed the heroically moulded contralto, chafed at having to wait for the photographer.

Suddenly, as the *London Star* tells the story, a chorus girl—was it Albani?—started the opening bar of "Tipperary," Arthur Godfrey flew to the organ, and the strains of the ubiquitous war melody filled the hall. So penetrating was the note that society waiting for its motor-cars streamed back into the boxes, and thus encouraged Edward Lloyd and Ben Davies tried "My Little Grey Home in the West."

It spread like a prairie fire and was the hit of the unrehearsed program. "Here We are Again" followed, and by the time the camera man had arrived the all-star chorus was in the midst of "When We've Wound up the Watch on the Rhine."

AFTER having been debarred since the beginning of the war Wagner's works are again to be heard at the opera houses in Russia, for, if the Basle *Nachrichten* is correctly informed, the Czar has now lifted the ban. The first to be restored to the repertoire of the Russian institutions will be "Parsifal." Viennese operettas also are being given again on the Russian stage.

AUSTRALIANS are not much in sympathy with the policy of banning German music that has been making headway in England as the war progressed. A writer in the *Theater Magazine* published in Sydney thus delivers himself:

"If anyone here started to talk 'rot' about ostracising German music they would find very few supporters. I have been talking to a good few musical notables during the last few days, and out of pure curiosity I asked them whether they thought that the works of German composers—past, present or future—should be banned. Out of six typical people to whom I spoke there was not

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

one in favor of it. Most of them ridiculed the idea. I asked Melba her opinion and she became indignant at the mere suggestion of ostracism. 'Certainly not,' she said; 'there is no war where art is.'

* * *

IN his off-duty romps through "a Glossary of Musical Terms Very Much Up-to-Date," which he has published under the title, "Music as She Is Wrote," Sir Frederic Cowen has mixed a good deal of wisdom with his good-naturedly satirical wit. To his definitions he has appended a few aptly turned musical proverbs, such as these:

"When you have nothing to say write it for a large orchestra."

"A score in the head is worth two just glanced at before rehearsal."

"When commissions come in at the door Art flies out at the window."

"The streets that are paved with gold have few British musicians residing in them."

Some of his "very much up-to-date" definitions have already been noted in these columns. There are many others worth quoting. The organ, for instance, is described as "a very powerful instrument used by composers when a big modern orchestra by itself is not noisy enough for their purpose. It is an instrument full of very curious anomalies. For instance, it is often combined with other instruments, but is never 'coupled' with anything but itself; its 'stops' are the means by which it goes on; it can 'tie' and chord but has no strings; its beautiful sounds are caused entirely by its 'bellows'; when its notes do not act properly it is of no consequence—in fact, it is a mere 'cipher'; and although there is a great deal of the 'swell' about it occupies itself largely with 'manual' work."



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An organ is very useful as a decorative background to a concert hall."

Here are a few other definitions:

Accent—Used mostly by foreign conductors when trying to speak English to the orchestra.

Counterpoint—Two or more themes forcibly made to go together whether they desire it or not. Two barrel-organs playing different tunes in the same street are a good example of modern counterpoint.

Festival—A lying-in hospital for still-born works by British composers.

Harmony—That sentiment which exists between two *prima donne* in the same theater.

Melody—An obsolete term.

And then there is this choice commentary on tempo rubato:—"part of a bar or a phrase taken either slower or quicker than it ought to be. Literally, 'robbing time.' This is not a punishable offense. If it were, most executive artists would be in prison."

* * *

ALWAYS a subject of interesting speculation, the musical manager's free list has lately come under the microscope of a writer in the *London Evening Standard*.

Whence come those hundreds whose faces one never sees except when the summons to mobilize is mysteriously sounded in the highways and byways of concert-land? he asks. "They seem so well drilled, they applaud with such splendid disregard of the artistic merits of the performers, and moreover they are dressed with so keen an eye to the price of the seat they are to occupy, that one is almost persuaded that a record of the sartorial equipment of each unit is to be numbered among the other secret documents pigeon-holed at headquarters."

Despite the demoralization of the concert world generally by the war, it is believed that the average of paying auditors at London concerts has been higher during the past year than in the piping times of peace.

* * *

IT is only a few weeks since a special performance of "Die Meistersinger" in Bremen brought together in one cast four brothers who are all professional opera singers and all baritones. It was a unique performance. But a recent death has brought home the fact that there are a number of families in Europe that have given as many as three singers to the professional stage.

Willi Merkle, who died in Berlin the other day after a nervous collapse, was well known both as an opera singer and as a teacher, and he had two brothers who also are singers—Richard Merkle, who is on the opera stage, and Paul Merkle, who is now teaching singing in Leipzig. Willi Merkle was a conspicuous member of the company Hans Gregor brought together at the ill-starred Komische Oper in Berlin, and in the extraordinary "run" of d'Albert's "Tiefeland" at that institution he sang the rôle of *Pedro* literally hundreds of times. As a pupil of Julius Stockhausen he had been a lyric baritone, but his voice subsequently developed into a tenor untainted by any suggestion of its lower origin.

Two other singing families come to mind. There are the Schmedes brothers,

of Danish origin, for instance—Erik Schmedes, known here for a too belated experience at the Metropolitan, and his two brothers, one of whom, Paul, is more frequently heard than Erik now. And there are also the three Gmeiners, of more modest pretensions, it is true. Until a year or so ago Lula Mysz-Gmeiner was one of the most popular Lieder-singers in Germany, and she had also found favor in England. She has practically retired now, though still in her prime. Her sister Ella Gmeiner has not yet duplicated her success, and her brother Rudolf likewise is still an artist in the making.

* * *

OWING to the war the Guildhall School of Music in London has lost 33 1/3 per cent. of its number of pupils. In other words, the 2,100 of last year have dwindled to 1,400. This institution, of which Landon Ronald is the director, dismissed all the instructors of German, Austrian or Hungarian nationality from its faculty last September with the stipulation that in the event of their becoming naturalized eventually they might apply to the committee for reinstatement. A deficit of nearly \$13,000 will be met by the municipality.

J. L. H.

Arthur Saft, Texan Violinist, Plays in New York

Arthur Saft, a young Texan violinist of distinguished gifts, was heard at a musicale given on June 15 at the residence of Gabriel Ravenelle in New York. In a program comprising Grieg's G Minor Sonata, the gavotte from Bach's Sixth Sonata, the Couperin-Kreisler "Chanson Louis XIII and Pavane," Cui's "Orientale," Kreisler's "Caprice Viennois" and the Wagner-Wilhelmj "Prize Song," Mr. Saft disclosed talents

of an extremely ingratiating order and which entitle him to a place among the most promising native violinists. His playing of the Grieg masterpiece as well as of the shorter numbers revealed fine musical sensibilities, warmth of temperament, intelligence and taste. Moreover, his tone is large and pure in quality, his intonation accurate and his phrasing musicianly. His career should prove a noteworthy one.

H. F. P.

Virginia Chapter of Organists' Guild in Annual Meeting

RICHMOND, VA., June 14.—The Virginia Chapter of the American Guild of Organists held its annual meeting in Norfolk recently. A short recital was given at St. Paul's Church, the attractive program being played by L. E. Weitzel and W. Henry Baker. The recital was followed by a luncheon and business meeting at which the following officers were elected: Leslie F. Watson, of Richmond, dean; A. J. Lancaster, of Portsmouth, sub-dean; Louis E. Weitzel, of Richmond, secretary; William H. Jones, of Norfolk, treasurer; Percy W. Peay, of Richmond, registrar; Bessie Marsden, of Norfolk, librarian; R. W. Wunson, of Staunton and W. R. Walker, of Richmond, auditors, and W. H. Jones, Horace Jones and W. E. Howe, all of Norfolk, executive committee. The dean reported eight new colleagues and one application during the year. Among other things it was voted to arrange a service in Richmond at which all the music should be from the works of Virginia composers, members of this chapter.

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FINDS AMERICAN STUDENTS "QUICKEST"

Alberto Jonás Characterizes Them as Bright, Willing to Work and Ready of Comprehension, Though Sometimes Too Prone to Hurry—How the Eminent Spanish-American Pianist Trains His Pupils

By HARRIETTE BROWER

"I AM called 'Spanish-American,' partly, it may be, because I have spent a good deal of time here," began Alberto Jonás, in his spacious New York studio. "I was born in Spain, however. Music has not developed so much as other arts in my country, not so much as painting, for instance. Spain was the birthplace of such artists as Patti, Sarasate and Casals. The people really love music; even among the laboring class you will meet with many who go about their work singing airs which they make up on the spur of the moment. Still we have no really great composers, though a few moderns, like Albeniz and Granados, are doing creditable work.

"I came to America last November from Berlin, where I had been teaching for the last ten years; twelve of my pupils came with me. I left everything behind—my home and all my beautiful paintings, art objects and other valuables. I hear that Berlin is normal now, yet I am glad to be in America, and shall remain here for some time. Twenty-six private pupils have kept me somewhat busy during the season, but next year the number will be greatly increased. I shall also teach six hours a week in the Von Ende School.

"In training my young pianists, I believe very much in having them play often before each other; this is a great factor in overcoming nervousness and sensitiveness. A girl may play a piece very creditably before her master, yet fail miserably in presence of the cook! She realizes the latter knows nothing whatever of the subject, but she has an attack of 'nerves,' just because some one, it scarcely matters who, is listening. In the private lesson the pupil thinks solely of doing the best she can for her teacher; she grows accustomed to playing for him. Before an audience, even a small one, she fears various things, antagonism and harsh criticism, her ability to go through her task with credit, the anxiety of doing it right on the instant and so on. It is a necessity for pupils to play for others; it takes the foolish pride and self-consciousness out of them.

Teaching in Four Languages

"Whenever I think they need it, I call my pupils together. It does them a lot of good to hear themselves sharply criticized before the rest. In Berlin they usually met every fortnight. I have pupils from Spain, Italy, Germany, France, Belgium, Scandinavia, Finland and other countries. I speak four languages with almost equal fluency, but it is often a problem to know in what language to address my class. In Germany I would say: 'You doubtless understand the lan-

guage of the country you are in, and I will speak in German.' Soon I would see some Spanish students with puzzled faces, so I would repeat what I had said in that language. Or it might be some French or Americans who could not grasp my meaning; thus I would at last



Alberto Jonás, the Eminent Spanish-American Pianist and Teacher, Now in New York

find myself talking in all four languages."

Asked how American students compared with those of other nationalities in ability, Señor Jonás replied:

"I find Americans the quickest of all. Germans are much slower, but very thorough; they do not care how long it takes them. One is apt to think of the French as volatile and somewhat superficial; I do not find them so—they are good workers. The Americans are very bright, they are willing to work and are quick to grasp an idea; this very quickness of comprehension sometimes leads them to go too quickly—to hurry.

The Mentally Lazy Pupil

"Every teacher is obliged to struggle against a lack of concentration, the lack of ability to think. Of what use is it to correct a false note twenty times; it only shows that the student does not think. I say to such a student: 'I am not going to correct that note any more. You certainly know you played it incorrectly. My constantly correcting it will not cure the fault; the trouble is that you are mentally lazy and do not think

at all.' I endeavor to appeal to their sense of honesty and justice. It is not honest to be guilty of wrong notes and fingering. It is unjust to the composer, the composition and to the player herself. 'You look into the mirror,' I say to them, 'to see if your hat is straight, if you are tidy and neat, properly dressed and presentable. Can you not be as considerate of the music you play, and see that it is honestly and neatly presented with everything in it correct and in order? It is "up to you" to do so.

"The trouble is young people hear but do not listen; they see, but do not perceive, mentally. A mother brings her child to play for me, and wants to know whether he has talent. I say to her I cannot tell. She seems surprised; why can I not tell that, after hearing him play? I answer that he may be able to play a certain piece with reasonable correctness, yet have no talent. After I have worked with him several weeks I may discover whether he has any or not. I make a distinction between ability and talent. Ability can work well, develop a good technique, memorize, play most creditably, and yet not be talent. Talent is a very different thing. Talent is that something within us which causes us to work with heart and soul for our art, to give up, to make sacrifices for it, that chooses work rather than seeking companions for amusement. It is the ambition to succeed, the great love for art that overcomes all obstacles. Talent does not need to be told over and over again to correct a fault; one reminder is generally sufficient. A single word, a suggestion from the teacher, is regarded as a priceless treasure and carefully followed.

To Publish Book on Piano

"In regard to my method of teaching I can say but little; the subject is too wide. One day I shall publish a work on piano study and playing. It will contain the results of the labor and experience of a lifetime, and will cover the entire ground of higher piano study. The beginning, however, I shall not touch upon; the work will be for advanced students.

"One subject I do not treat of is scale playing. I am often asked if I consider scale practice essential. I answer, yes, if the scale is played beautifully, but not otherwise. The girl who begins her practice by strumming scales at so many repetitions apiece, is wasting her time and getting nowhere. The scale should be played as beautifully as a composition by Chopin.

Astronomy His Hobby

"Every one has a hobby of some sort; mine happens to be astronomy. I have made quite a thorough study of this subject. America possesses the greatest ob-

servatories in the world. During my trip West this Summer I shall make it a point to visit some of them."

"How do you find time to give concerts, teach, compose and have a hobby besides?"

"One secret is that I seem to need very little sleep. I am perfectly refreshed after five and a half hours of rest, and thus I have more time to work than some others."

The Grown-Up Pepito

I asked about Pepito Arriola, the wonderful little boy pianist, pupil of Jonás, who visited America some years ago.

"Ah, Pepito has grown up. He is a sturdy, broad-shouldered young man now. I could hardly believe he would become so large and strong. For the last three or four years he has worked very hard by himself, not only at music, but at his books. He has also composed some fifty or sixty compositions, at least. He has progressed greatly in the art of piano playing, and gave nearly a hundred concerts in Spain during the last season. He gives promise of becoming one of our great musicians."

Mr. Jonás will spend the Summer in Salt Lake City, where he will teach a large class of advanced students.

INCOME OF \$250,000

John McCormack's Remarkable Season in Concert Work

From October 23 last, when he opened his concert tour of this country, up to about a week ago when he ended the tour in Providence, R. I., John McCormack, the tenor, gave ninety concerts in twenty-seven States and three provinces of Canada and traveled more than 30,000 miles. The gross receipts of the tour, according to his manager, amounted to approximately \$375,000. It is stated that Mr. McCormack's income from his concert work, added to talking machine royalties, has been at least \$250,000. The tenor's first engagement in America was at the Irish Village of the St. Louis Exposition eleven years ago, when his salary, it is said, was \$48 a week.

Mr. McCormack was thirty-one years old last Monday, June 14, and celebrated the occasion with his wife and children at his country home, Tokeneka Park, near Stamford, Conn., where he will remain until next October.

Zoellner Quartet Spending Summer in

The Zoellner Quartet and Mrs. Joseph Zoellner, Sr., left New York on June 15 for Wrentham, Mass., where they will spend the entire summer. This famous organization will soon make public its repertoire for next season. Arrangements are being made for three concerts in Chicago, two in New York and one in Boston.

New York Branch of Arthur P. Schmidt to Have New Offices

Announcement was made this week that the New York branch of Arthur P. Schmidt, the noted music publisher, will move after June 22 to No. 8 West Fortieth Street, opposite the New York Public Library.



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SEIZING her opportunity, Gertrude Ross, the Los Angeles composer, has written a "War Trilogy." It is for solo voice with piano accompaniment, and should make her name more distinguished wherever the songs become known.* Mrs. Ross also scored a decisive success this season with some "Songs of the Desert," which had very definite merit.

Her "War Trilogy," which comprises "War," "A Babe's First Cry" and "Peace," to three poems by Corinne B. Dodge, is absorbing. "War" is properly brutal in its accents and can be made thrilling by a singer who possesses sufficient dramatic ability. "A Babe's First Cry" is a tender, simple piece of writing, picturing such a scene as occurs daily in Europe nowadays, the birth of a child whose father has been sacrificed in battle. Mrs. Ross has said something here which has individuality and which must be recognized as a distinct achievement.

From the standpoint of the singer, "Peace" will perhaps be the most effective. The joyous proclamation of "Dawn in the East! The trumpets of war have ceased!" is sounded in music that is natural and inspiring and the climax is achieved with surety and a very commendable sense of proportion.

The songs were written in the low key first and dedicated to Mme. Schumann-Heink. They are, however, also issued for high voice.

CHARLES WAKEFIELD CADMAN has contributed to the new White-Smith† choral issues a very able part-song called "A Mighty Vulcan." It is set for chorus of male voices, baritone solo, piano accompaniment, plus an additional organ part and a part for one or two anvils, to be played behind a screen *ad lib.* It is a rousing piece, virile and strong in its accents and again shows Mr. Cadman's skill, as well as his ability to create worthy music. The song bears a dedication "To Emil Mollenhauer and the Apollo Club, Boston, Mass."

A new organ issue of this publishing house is a "Gavotte de la Cour" by D. Brocca, arranged by H. J. Stewart, the California organist and composer. It is an attractive piece and well suited to performance in recital.

THREE piano pieces that will be useful in teaching, even though they are not especially original in thematic material, are Stanley R. Avery's "Albumleaf" and Hubbard W. Harris's "Iridescence" and "Song of the Winds."‡

*"WAR TRILOGY." "WAR." "A BABE'S FIRST CRY." "PEACE." Three Songs for a Solo Voice with Piano Accompaniment. By Gertrude Ross. Published by the White-Smith Music Publishing Co., Boston, New York and Chicago. Price, 50 cents each.

†"A MIGHTY VULCAN." Part Song for Chorus of Male Voices, Baritone Solo, with Accompaniment of Piano, Organ and Two Anvils, the last two named *ad lib.* By Charles Wakefield Cadman. Price, 15 cents. "GAVOTTE DE LA COUR." By D. Brocca. Arranged for the Organ by H. J. Stewart. Price, 60 cents. Published by the White-Smith-Music Publishing Co., Boston, New York and Chicago.

‡"ALBUMLEAF." For the Piano. By Stanley R. Avery. Price, 30 cents. "IRIDESCENCE." "SONG OF THE WINDS." For the Piano. By Hubbard W. Harris. Price, 60 cents each. Published by the Clayton F. Summy Co., Chicago.

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Mr. Avery's piece is written along very simple lines, but is well done and a credit to its composer. The Harris pieces show a good knowledge of the piano and as studies are worthy, though the theme of the "Song of the Winds" is uncompromisingly commonplace.

THREE anthems for chorus of mixed voices of exceptional merit are issued by the house of Ditson in W. Berwald's "Blessed Be the Lord God of Israel," Patty Stair's "O Brightness of the Immortal Father's Face," and James H. Rogers's "Seek Him That Maketh the Seven Stars."§ They are all well written and have dignity and should be valuable additions to the service list.

AN Opus One is a cantata, "Wedding in the Woods," by Michael Nyrop, set for chorus of mixed voices, tenor solo and orchestra.¶ It appears in an edition reduced for piano.

Mr. Nyrop's music is more than respectable; he feels a very definite emo-

§NEW ANTHEMS FOR MIXED VOICES WITH ORGAN ACCOMPANIMENT. Published by the Oliver Ditson Company, Boston, Mass. Price, 12 and 16 cents each.

¶"WEDDING IN THE WOODS." Cantata for Chorus of Mixed Voices, Tenor Solo and Orchestra. By Michael Nyrop, Op. 1. Published by the Composer.

Teresa Carreño's Tour Postponed

The tour of this country which Teresa Carreño was to have made next season has been postponed until 1916-17. Mme. Carreño has had a remarkably successful season in Europe despite the abnormal conditions and the demands for her services there for next year are so great that it has been decided to defer her

tional pull and is not afraid to express himself as he feels. There is a good deal in his music that falls under the category of "post-Wagnerian," yet it is frankly so. There is little pose, there is no desire to be especially modern, and melody is not despised. A new composer who sets out along these lines has a good chance for success, and Mr. Nyrop's work will be watched with interest.

The cantata is planned along free lines and the solo part is effective. With orchestra the cantata will doubtless be even more so.

TWO very praiseworthy part-songs for unaccompanied mixed voices, by Howard G. Bennett, are "To the Western Wind" and "Away to the Woodlands."¶ Mr. Bennett comes before us for the first time as a composer in these pieces and shows at once his skill in handling choral parts. The songs are unpretentious, yet they are very worthy of respect, and their melodic nature must win them the admiration of choral conductors seeking new part-songs. They are not difficult to sing. A. W. K.

¶"TO THE WESTERN WIND." "AWAY TO THE WOODLANDS." Two Part-Songs for Mixed Voices Unaccompanied. By Howard G. Bennett. Published by the Clayton F. Summy Co., Chicago. Price, 8 and 12 cents each, respectively.

return to this country. Her manager, J. W. Cochran, is transferring the dates he has made for next season to the following year.

Additions to Chicago Musical College Faculty

CHICAGO, June 21.—The following have just been engaged as members of the

faculty of the Chicago Musical College to begin teaching at the opening of the Fall term, September 13: Mme. Johanna Hess Burr, teacher of singing and vocal coach; Mrs. Rose Lutiger Gannon, the distinguished contralto and artist teacher; Julia Caruthers, teacher of methods for piano teachers; Naomi Nazor, singer and member of this year's post-graduate class, and Mrs. Edith Risser McKay, teacher of English diction for singers and speakers. M. R.

Three-Day Festival in Kansas Town of 7,500 Inhabitants

WICHITA, KAN., June 18.—One of the most novel affairs in the festival line took place at Wellington this week. It consisted of a three days' festival given entirely by the talent of the town of 7,500 persons. Every one thought that J. E. Maddy, the director, who is still in his twenties (although for several seasons with the Minneapolis Symphony Orchestra) could not possibly carry out a festival on this plan, but he proved it feasible by having every program a decidedly good one and creating so much musical interest that there is to be an annual musical week for Wellington. Besides, he proved that he is a director of considerable ability. The festival comprised two miscellaneous concerts and "The Messiah," with the Wellington Choral Society and the Wellington Concert Orchestra. K. E.

Myrtle Thornburgh Joins Roster of Mrs. Antonia Sawyer

Myrtle Thornburgh, the New York soprano, who has made numerous successful appearances in concert and oratorio, has been added to the artist roster of Mrs. Antonia Sawyer, the New York manager, for the coming season. Owing to an illness resulting from a fall the early part of last Winter, Miss Thornburgh was compelled to cancel a number of engagements this season, but she is almost entirely recovered and expects to have a busy season under Mrs. Sawyer's direction.

"Miss Craft is a remarkable artist. Her voice is fresh with the freshness of a child's voice."

—Felix Borowski in Chicago Herald, March 23, 1915.

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JEANNE WOOLFORD

Contralto

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for the next
MAINE FESTIVAL

Some Recent Press Notices:—

Baltimore Sun, March 25, 1915:—

I had the pleasure on Wednesday afternoon of hearing Jeanne Woolford, the interesting contralto of New York and Baltimore, sing at the musicale given in the Woman's Club of Roland Park. It has been some years since she has sung in recital here and her artistic growth is very apparent. As her ideals are of the highest she gave a musician's rather than a popular program, which consisted of four of the romantic lieder by Brahms, "In Waldeinsamkeit," "Immer leiser wird mein Schlummer," "Ständchen" and "Von Ewig Liebe," Hugo Wolf's wonderful "Verborgeneheit," Max Fiedler's "Die Musikantin" and two songs by Richard Strauss, "Allerseelen" and "Cecile." A third group consisted of some songs in English, a beautiful one by Marguerite Mass, the Baltimore composer, called "The Reaper," two songs from Carpenter's "Gitanjali" suite, "The Sleep that Flits on Baby's Eyes," and "On the Seashore of Endless Worlds," and also Rummel's "Ecstasy."

Mrs. Woolford is a fine artist. Her enunciation is clear and telling always, her phrasing exquisite. The beauty of her phrasing was especially noticeable in the Brahms numbers, in which the rich roundness of her lower voice was always apparent. Hers is an unusual organ, for it is rarely that one hears a contralto with such brilliant upper tones. Her notes on Wednesday afternoon were absolutely golden and her reading of "The Sleep That Flits" was truly lovely. Mrs. Woolford sings with her mind, giving interpretations of real intelligence and sympathy, so that her work throughout the afternoon made the most agreeable impression.

Newark Evening News:

Mme. Woolford in particular firmly established herself in the favor of all her hearers. Gifted with a voice of genuine contralto coloring, ample in volume for large concert rooms and smooth and ingratiating in quality, she manages it with a skill in emitting and controlling tones that enhances their natural beauty and charm. Her artistry in vocalization and intellectual and temperamental resources as an interpreter were so employed in Tschalkowsky's "Jeanne d'Arc" that her singing of the air was a lovely manifestation of her talent. As an encore number she sang Rummel's "Ecstasy" in a beguiling manner.

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"CAVALLERIA" ENDS CONCERT SERIES OF MICHIGAN TOWN



Prominent Figures in "Cavalleria" Performance at Hillsdale, Mich. Left to Right, Top, Vivian Lyon, Pianist; Edna Bilhorn, Soprano; Elizabeth Baer, Contralto. Bottom, Phelps Cowan, Organist; Edward Clark, Baritone; Marjory Dodge Warner, Soprano; Warren Proctor, Tenor; Eugene Woodhams, Conductor, Hillsdale Choral Society

HILLSDALE, MICH., June 15.—The fourth concert of the Woodhams subscription series, season of 1914-15, was the occasion of the presentation of "Cavalleria Rusticana" by the Hillsdale Choral Society, assisted most ably by Mrs. Marjory Dodge Warner, Edward Clark and Warren Proctor, all of Chicago, and the Misses Bilhorn and Baer, of Hillsdale. The work of Vivian Lyon at the piano, and of Marion Struble, violinist, added greatly to the general effect. Phelps Cowan of Chicago presided capably at the organ.

The chorus, numbering 100 voices, under the leadership of Eugene Woodhams, performed musical miracles in the ways of attack, dynamic effects, phrasing, etc. The moving genius behind this successful musical enterprise is Prof. Eugene Woodhams, director of the vocal department of Hillsdale College. Each successive year during the four that he has

filled that position, he has presented an artists' course of subscription concerts, the concluding number of which has been a standard choral work. The "Elijah," "St. Paul," and this season, the "Cavalleria Rusticana" have been so presented. The aim of his work is two-fold; the training of those members of the choral society taking actual part, and the cultivation and stimulation of a genuine musical appreciation on the part of Hillsdale audiences. Hillsdale is a city of some 5,000, and the completion of a period of activity with the remarkable support and appreciation accorded is worthy of remark.

Pupil of Marie L. Everett Shows Gifts in Boston Recital

BOSTON, June 18.—Marie L. Everett, the Boston vocal teacher, presented her pupil, Mrs. Newell Tucker, soprano, in a song recital on Tuesday evening, June 15, with Adelina Connell as accompanist. Mrs. Tucker gave a most creditable delivery of songs by Schubert, Rossini, Mozart, Foote, Salter, Lang, ending her program with the "Vissi d'Arte" from "Tosca." Mrs. Tucker has a clear soprano voice which she uses with intelligence and skill. In her artistic singing she shows much of the temperament of her mother, Mrs. Clarence Richter (Jeannette Lovell), of New York City, who is well known in the musical circles of Boston and from whom the singer obtained her earlier musical education.

Miss Everett is about to close her teaching season in Boston, which actually ends with a final students' recital, held on June 24.

W. H. L.

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MR. GRANVILLE'S LONG TOUR

Baritone Starts on Chain of Concerts
Lasting into September

On what will prove to be the longest tour which he has yet made in his career as a concert singer, Charles Norman Granville, the popular baritone, left New York on Sunday, June 13. Mr. Granville signed a contract to sing a tour of chautauquas through Pennsylvania and New Jersey, lasting till September 18. His tour opened auspiciously in Parkersburg, Pa., where his singing aroused much enthusiasm, five encores being demanded after his interpretation of the "Toreador" Song from "Carmen," which he gives in costume.

Mr. Granville is offering a program of operatic arias and songs in English, featuring American songs. He gives a synopsis of the various numbers, telling about their character and something

about the composer before he sings the song, so as to give his audiences as definite an understanding of the music they hear as possible.

Marcella Craft as "Good Samaritan" to Travelers on Federation Train

A telegram to MUSICAL AMERICA from M. H. Hanson, the concert manager, brings the information that at Marcella Craft's request the Salt Lake Road stopped the special train of the National Federation of Music Clubs for ten minutes at Riverside, Cal., which is Miss Craft's native city. Miss Craft's girl companions offered to the delegates ices, fruit and flowers, which were highly appreciated after a parching day's trip through the desert. The federation president, Mrs. Julius Kinney, of Denver, led hearty cheers for California's prima donna.

Louis Rosenberger, director of The Harmony Orchestra, an organization of young Baltimore musicians, has been re-elected for the coming season. At a recent concert of this little orchestra original works from the pen of its director were on the program.

The cradle keyboard, invented by Frederick Clutsum, is gradually making converts in England.



Charles Norman Granville

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MUSIC AIDS IN FLAG DAY AT WASHINGTON

Government Departments Have Patriotic Airs at Their Celebrations

WASHINGTON, D. C., June 15.—Music played a significant part in the Flag Day exercises at the various departments of the national Government, which served to accentuate the fact that music will always be a universal interpreter of the patriotism of nations. An elaborate program was offered on the south portico of the Treasury Department, presided over by Secretary McAdoo, at which President Wilson spoke. Under the direction of Lieut. Santelmann, the U. S. Marine Band contributed a number of appropriate offerings, while a large chorus, under the baton of Donald MacLeod, voiced patriotism in song. Henry T. Tallmadge sang "The Star Spangled Banner" with spirit and reverence.

Another pretentious program honored our national emblem at the Post Office Department, under the musical direction of Earl Carbaugh, who also directed a chorus of 150 in "The New Hail Columbia" (Chadwick), "To Thee, O, Country" (Eichberg) and "The Soldiers' Chorus" (Gounod). A male octet of selected voices gave several numbers, and a double sextet sang the Sextet from "Lucia" in artistic and inspiring style. The U. S. S. Mayflower Band, H. J. Petterman, bandmaster, furnished several numbers, L. E. Vining, cornetist of the organization, giving "The Rosary" as a solo. The triumph of the program came when Mrs. M. Sherier Bowie sang "The Star Spangled Banner" while the mammoth flag, eighty-four by thirty-

six feet, was unfurled. The speaker of the day was Assistant Postmaster General, Hon. A. M. Dockery. Donald Freeze made an excellent accompanist.

Secretary of the Interior Lane presided over the exercises at his department, when music was furnished by a choir of one hundred voices in national songs and a section of the U. S. Marine Band in patriotic selections.

Music also formed a significant part of the exercises of the Grand Army of the Republic, as well as at the celebrations at the various public schools throughout the District of Columbia.

In keeping with the day the park bands infused patriotic music into their programs. The band concerts, which deserve special mention for their excellent programs offered on June 14 were the U. S. Marine Band, Lieut. W. H. Santelmann, conductor; U. S. Soldiers' Home Band, J. S. M. Zimmermann, director; Fifth Cavalry Band, W. J. Cain, director.

Never before was so much music included in Flag Day celebration at the National Capital and never before was there such a willing financial outlay for music for a patriotic observance.

W. H.

A PLEA FOR CHAMBER MUSIC

Karleton Hackett's Wrath Stirred by Public Unresponsiveness

A plea for chamber music which Karleton Hackett, the Chicago critic, wrote several years ago has been widely copied. The occasion for the article was a concert by the Flonzaley Quartet before the Flonzaleys were firmly established in Chicago as they are to-day, and the disappointing attendance stirred the critic to a degree of righteous wrath which he expressed in pointed terms.

"The only thing needed to gain a sense of the charm of chamber music," declared the critic, "is ordinary human intelligence. Yet such a Chinese wall of prejudice has been built around the quartet concert that the average music lover hesitates to attend. We do not altogether blame the public, but we do blame those who have learnedly descanted on the quartet as the sacrosanct arcana of art, which no profane foot should presume to approach without purgation of its sins, the laying on of hands and other awful ceremonies.

"It was understandable that the Roman soothsayers should thus screen their office from the eyes of the vulgar, since they well knew that to reveal the mystery would destroy them altogether, there being nothing within. But why should the same tactics be applied to chamber music?

"We have heard quartet playing which was a trial to the spirit. So also have we heard piano playing which produced the same effect—singing as well, to say

nothing of plays, sermons and every other manifestations of human activity. Possibly nothing in music sounds worse than the playing of a poor string quartet; but, by the same token, nothing in all the range of the art is more beautiful to listen to, just for the mere gratification of our aesthetic sense, than such quartet playing as we heard yesterday afternoon from the Flonzaleys.

"How can our feeble voice make any impression on ears into which for years have been dinged such tales as have made the public mark the quartet concert as the one thing to avoid? Well, we can only say our say, though it be of no more avail than blowing against the north wind. If the public would only go and hear them for themselves, the happy result would not be long delayed."

Mme. Melville and Edwin Grasse in Recital for War Sufferers

Before leaving for the West, where she will spend the Summer, Mme. Marguerite Melville, the pianist, and Edwin Grasse, violinist, gave a recital at the home of Mrs. Ellert Hodgskin, of Brooklyn, for the benefit of war sufferers in Galicia and East Prussia. It was a decided artistic as well as financial success. Mme. Melville played solos by Schumann, Brahms, Moszkowski and a group of Chopin. The program opened with the Beethoven Sonata in C Minor for piano and violin. Mr. Grasse played a group of solos of his own composition and works by Kreisler and Brahms-Joachim.

LOUIS KREIDLER IN RECITAL

Baritone Wins Favor with Earle La Ross in Catasauqua, Pa.

Louis Kreidler, baritone, of the late Century Opera Company, appeared in recital, assisted by Earle La Ross, pianist, at Catasauqua, Pa., on June 10. Mr. Kreidler's offerings were the Prologue to "Pagliacci," the Toreador Song from "Carmen," "O Promise of a Joy Divine" from Massenet's "The King of Lahore" and numbers by Hensel, Loewe, Grieg, Huhn, Parker, MacFadyen, Homer, MacDowell Elgar and S. Coleridge-Taylor. Mr. Kreidler was in excellent voice and his work was most enthusiastically received.

Mr. La Ross's playing of "Fantasie, Impromptu" by Chopin, "Prelude in C Sharp Minor" by Rachmaninoff, "Told at Twilight" by Charles Huerter and "Frühlingsrauschen" by Sinding, displayed his fine talents.

Recent studio events in Worcester, Mass., included recitals by pupils of the following teachers: Cora Whitney-Davis, Irene L. Smith, Frederick W. Bailey, Grace B. Davis, the Virgil Piano Forte School, Elsie A. Johnson, Maude A. Holliday, Margaret Longley, Mertis Symthe and Lorella D'Estere.

Pauline Donald, the Canadian soprano, has raised nearly \$10,000 for the various war relief funds by the concerts she has arranged in Montreal.


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Soprano Gains Warm Approval of San Diego Exposition Audience



From Left to Right: Cecil Fanning, Baritone; Gertrude Gilbert, Head of the Music Department at the San Diego Exposition; Ethelynde Smith, Soprano, Who Scored a Noteworthy Success as Soloist at the Exposition, and Dr. H. J. Soloist, the Official Organist. The Picture Was Taken on the Exposition Grounds

SAN DIEGO, CAL., June 4.—One of the Eastern artists who sang with noteworthy success at the Panama-California Exposition here last week was Ethelynde Smith, the soprano. Her selections included "With Verdure Clad" from "The Creation" and *Salomé's* aria from Massenet's "Hérodiade." She was obliged to sing encores after each of her numbers.

Miss Smith has a voice of peculiar

beauty and carrying power and some of her tones could be heard as far away as the Cabrillo Bridge, a quarter of a mile distant. The concert was one of those in the series of Dr. H. J. Stewart, official organist of the Exposition.

Miss Smith expects to spend some time on the Coast, but will return to her Summer home on Lake Winnepesaukee for the latter part of the Summer. She already has many engagements booked for next season.

INTRODUCE HADLEY SUITE

Composer Arranges "Atonement of Pan" for Mr. Knecht's Orchestra

Of interest at the concert given by the orchestra of New York's Waldorf-Astoria, Joseph Knecht, conductor, on Sunday evening, May 30, was the first performance of a suite, "The Atonement of Pan," by Henry Hadley. Mr. Hadley made the suite especially for Mr. Knecht's orchestra, from the grove-play of this name, which he composed for the San Francisco "Bohemians" several years ago. The numbers are "Dance of the Nymphs," "Entr'acte," "Intermezzo" and "Dance of the Harpies." There was much approval expressed for the music by the audience and Mr. Knecht was obliged to bow at the conclusion of the work, finally signalling Mr. Hadley, who was in the audience, to rise and how his acknowledgments. On the same program were heard the "Mignon" Overture, Debussy's *G Major Arabesque*, Hubay's Introduction and Czardas, the "Waldweben" from Wagner's "Siegfried" and the "Dance of the Seven Veils" from Strauss's "Salome."

Mr. Knecht and his orchestra have already begun their concerts on the Waldorf Roof, where they will play throughout the Summer.

George Reimherr, the successful young tenor, is singing in concert in California. He was recently heard at a private musicale given in the Julia Sargeant Chase studios. Among the songs well received was Ariadne Holmes Edwards's "God Bless You My Dear," which Mr. Reimherr will sing extensively in California, its composer being a native of that State.

CHRISTINE SCHUTZ'S SEASON

Contralto Has Had Many Re-engagements for Important Performances



Christine Schutz, Contralto, Who Has Completed Her Second New York Season

Christine Schutz, contralto, has successfully completed her second season in the Eastern concert field, under the management of Walter Anderson. A remarkable feature of her season has been the number of her re-engagements

following appearances in important performances, especially in recital and oratorio.

Among her more important engagements have been those with the Worcester Festival, Pittsburgh Mozart Club, Buffalo Orpheus Club, New York Liederkranz, Troy Choral Society and Jersey City Choral Society, both of which were in the "Messiah"; Fall River Women's Club (recital), East Orange concert with Leo Schulz, Leopold Winkler and Maximilian Pilzer; B Sharp Club, Utica, and Jersey City Choral Society ("Stabat Mater").

Miss Schutz will remain under the same management next season.

Loyal Phillips Shawe's Concert in Aid of Armenian War Sufferers

PROVIDENCE, R. I., June 14.—Loyal Phillips Shawe, baritone, gave a concert at Churchill House last evening for the relief of the Armenian war sufferers. The program was presented by his pupils and opened with Cadman's song cycle for four voices, "The Morning of the Year." The singers appearing on the program were Bessie E. Birch, Mrs. Haiganoush Der Margossian, Mrs. Grace Goff Fernald, Mrs. Clara Kerwin Garvin, sopranos; Margerey Church, contralto; Frank Lane and Victor Hurdell, tenors, and Ray A. Gardiner, bass. The performance was in all ways praiseworthy.

Mrs. Fannie Votey Rogers, Charles Hasler and Katherine de Hart gave a song recital in Miss de Hart's residence, Maplewood, N. J., on June 13. The attendance was large.

SEASON AT ROUND LAKE

A. Y. Cornell to Direct Summer School and Conduct Festival

Alfred Y. Cornell, the New York vocal teacher and conductor, will begin his Summer session at Round Lake, N. Y., on July 5. Already the enrollment for study at the Cornell Summer School of Vocal Instruction is large, students being registered from New Mexico, Mississippi, Georgia, Wisconsin, Virginia, Massachusetts, Connecticut and Missouri, in addition to many of his regular New York City and Albany pupils, who will continue with him through the vacation months.

The music festival at Round Lake, under Mr. Cornell's direction, will take place on Thursday, Friday and Saturday, August 5, 6 and 7. The first evening an operatic program will be given, with Anna Case, soprano; Rose Bryant, contralto; Dan Beddoe, tenor, and James Stanley, bass, as soloists; the following evening the program will present the Tollefsen Trio and Mr. Stanley. On the following afternoon the Tollefsen Trio, Miss Bryant and Mr. Beddoe will be heard, while on Saturday evening, the closing concert will be devoted to a performance of Rossini's "Stabat Mater" with the quartet of soloists mentioned above. The Round Lake Festival Chorus, under Mr. Cornell's baton, is the choral body which takes part in the festival.

The piano forte pupils of Harriet L. Stewart recently gave an enjoyable recital at Bangor, Me. Miss Stewart was ably assisted by Mrs. Lillian S. Geaghan, mezzo soprano, of Boston.



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"AND as I stood there, well forward in the prow of the ship, I looked across the horizon to my own country, America, and wondered many things about my future career."

David Bispham at his desk in a book-bound corner of his music-room, sat back in the chair for a moment and thought. We had been scrutinizing some pictures, and one of his well-known characterizations of Beethoven lay before us. Even without the aid of make-up there was a surprising similarity between the bust of the great master near the piano and Mr. Bispham before me. It was fascinating to hear him relate his earlier ideas, punctuated here and there with anecdotes and that little chuckling laugh which is so entirely his own. As he continued it became clearer to my mind why David Bispham had never fallen into a deep rut, why he had never been just a singer alone, but, instead, a figure in the musical world standing strongly for progress; a man who considers music to be of much more value to the world than to the individual who merely seeks his living by it.

"It was in the Autumn of 1896 that I returned," he continued. "In my own country I had never sung professionally. But at that time I was the only American man singing in opera in Europe; that is, in the larger sense, so that my name was known here. And that quiet day at sea I decided that, if I were to be further known, it should be as a figure in the musical life here and not as a singer only. With this determination I wondered what would be my influence on music in my own land. You see, I really began late in life in my own country, and I felt that I had to make good. So I said to myself that nothing would be too small for me to do, whether it were some little act to further musical conditions in this country or even taking the smaller parts at the opera."

Curiosity prompting, I asked Mr. Bispham to show me the books of old programs which he has had bound. The casts of former glorious days at the Metropolitan, names such as Nordica, de Reszke, Eames and Lehmann were linked with his, and as we looked through them we naturally spoke of the artist then as compared with the artist of to-day.

Voices of To-day and Yesterday

"I firmly believe," said Mr. Bispham, "that the voices of to-day are the equal of the voices of former years. But to-day there is a wider field for the artist, and naturally the demands are greater and any minor defect is markedly noticeable. In intellectual development, which perhaps is best seen in the German artist, there has certainly been advancement. And to say that the voices of to-day are not up to the standard is absurd. I don't believe that any generation has ever produced a finer voice than that of Caruso. I think that he is one of the greatest tenors the world has ever known, and just as great an artist, too. Of course, there are always those people who must give some dissenting opinion, otherwise they would be unhappy; but they should remain unnoticed."

"The vocal teachers? Ah! there we come to one of the graver questions. The teacher of singing should be an intelligent exponent of the knowledge which he endeavors to pass on to others, and I cannot understand why people will not come to a realization of this. Take as an example the teacher of the violin. He must be able to play his instrument and, what is more important, if he is a good musician, he will not accept pupils who show no talent, and will not, in such

a case, encourage them to think they can succeed, as singing teachers so often do with their untalented pupils. Being a good musician, he naturally knows the literature of his art, which is more than the average teacher of the voice knows. The violin teacher can play his instrument, whereas many a singing teacher cannot use the voice.

What to Sing

"Ah, yes, the vocal teachers seldom teach the literature of the voice! There are two simple questions which may be asked. They are, first, how to sing, and, second, what to sing? The former may be answered by the correct study of exercises, and the answer to the latter is, as I said before, the study of the literature of song. Were I a student again I would search for the different masters of the various traditional schools. For myself, I considered Marchesi a fine exponent and teacher of the modern French school, Tosti a great teacher of modern Italian song, George Henschel a master of German *lieder*, Randegger's knowledge of such music as the operas of Mozart perfect, and none greater for oratorio and English song than William Shakespeare.

"In considering the concert program to-day it is interesting to watch the life of the average song. Songs often demonstrate themselves immediately to be either good or bad, and only one of every thousand stands the test of publicity. Of the hundreds of songs which Schubert wrote, only about one hundred are popularly used, and of Schumann's there are even less. It takes a certain indefinable distinction to cause a song to be approved by the public. Often the artist thinks that he has made a great find, but to his grief he knows by the very quality of the applause that he is mistaken—that the song will not live. A group of songs is like a window full of women's hats. One hat will become the style and the others will remain ignored."

"I am surprised at the utter inconsistency displayed by many of our women artists who indulge in the singing of songs which are essentially for a man. There are so many beautiful songs for women, narrative or impersonal, which might be used with splendid results. This rule is often violated by male artists, too; this Winter I went to a concert of a tenor, and upon his program were listed five songs which were suitable only for women. Not long ago I received three lullabies with notes asking that these songs find their way to my programs. Can you imagine me singing lullabies! Just as ridiculous was a request by telephone of a young girl who begged me to give her lessons on 'The Raven,' and she was quite taken aback when I told her emphatically that it was for a man and not for her to learn."

Need of Frank Criticism

"Ah, these poor human beings who are so enamored of professional life and encouraged by ignorant friends to think that they may become successful, without either natural aptitude or training! How sorry I feel for them! If they could only be told in the beginning of their inability, what tragedies would be averted! There should really be a clearing-house established for the criticism of amateurs who wish to make music their careers, such as was established by the Music League. This would avoid much boredom for the public and many heartaches for the unfortunate aspirants."

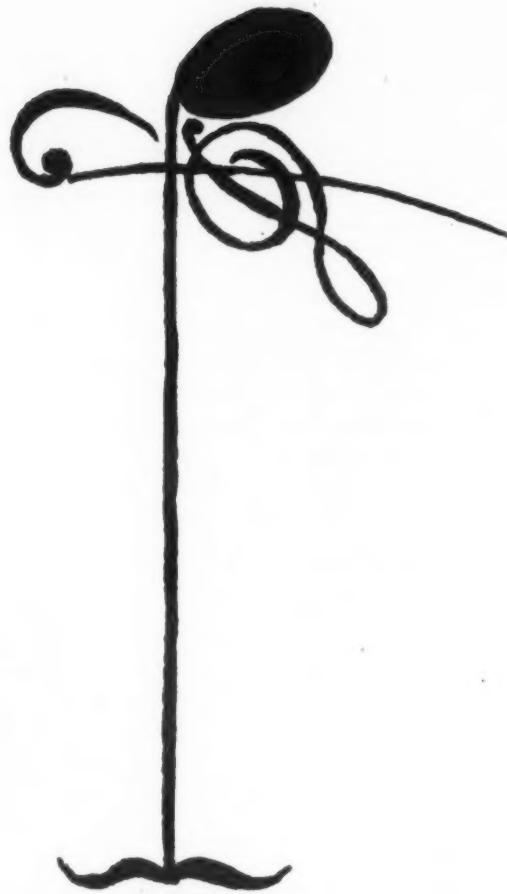
"Not long ago I was a visitor at the East Side Music Settlement with David Mannes. I was really astounded at the phenomenal talent displayed there. One little shaver sat playing the 'cello, lost to all around him; another, a little girl,

with less natural talent, but with a great amount of determined application—which will bring her success—was playing the piano. As an example of frank criticism, let me tell you this incident which occurred in my presence. A mother came in and said to Mr. Mannes, 'When will my boy be able to earn money with his music?' Mr. Mannes looked at her for a moment and answered, 'My dear woman, your boy will never be able to make his living by his music; he hasn't it in him.' Of course, it was a real blow to her to find that her little

swan was only an ugly duckling, after all, but those few truthful words saved much useless effort for the future. But there are some young men and women, whose make-up is composed of double-distilled essence of vanity, whom all the frank, disinterested criticism in the world would not keep from what, in silly emotionalism, they consider to be their life's work!"

Mr. Bispham's versatility is not unknown to the huge public that has held him in distinct admiration for so many years. The coming season, complying with many requests, he will make a tour of the country as *Beethoven* in "Adelaide." Just now he is hearing daily all those wishing to sing for him, hoping to find the right talent for his company of actor-singers. He is also, at the request of the Vitagraph Film Company, making pictures as *Beethoven*—the nucleus of his scheme of "picturizing" fine music, which may, he thinks, be as well illustrated by scenes appropriate to it as poetry is illustrated by accompanying music. "There is a lot in this," said Mr. Bispham enthusiastically, "and I am eager to get at it!"

AVERY STRAKOSCH.



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Some Compositions by Americans Which Are Worthy of Recognition

[The Editor of MUSICAL AMERICA frequently receives requests for the names of American compositions—vocal and instrumental—which are worthy of use both for teaching and public performance. Recognizing the widespread interest manifested throughout the country, during recent years, in the works of native composers and to serve as a guide to those who are sufficiently earnest in their desire to use such music, this department has been inaugurated. The list is changed each time it appears. The compositions are not necessarily new publications. Works by American-resident as well as American-born composers are included.]

Songs for High Voice

- MRS. H. H. BEACH—
Ecstasy (Arthur P. Schmidt).
Deine Blumen (G. Schirmer).
LOUIS VICTOR SAAR—
The Little Gray Dove (G. Schirmer).
HENRY HOLDEN HUSS—
Ich Liebe Dich.
It Was a Lover and } G. Schirmer.
His Lass.
GERTRUDE ROSS—
Lullaby (Heffelfinger).
MABEL W. DANIELS—
Villa of Dreams (Arthur P. Schmidt).
ARTHUR BERGH—
Sweet Daffodil (Ditson).
ANDRÉ BENOIST—
Three Little Words (Ditson).
FAY FOSTER—
The Daughter (G. Schirmer).
MARION BAUER—
Star Trysts.
Send Me a Dream. } Arthur P. Schmidt.
ALEXANDER RUSSELL—
The Blue Bonnet (John Church).
Songs for Low (or Medium) Voice

- GERTRUDE ROSS—
Dawn in the Desert. } White-Smith.
Sunset in the Desert. }
Night in the Desert. }
HENRY HADLEY—
Roses (G. Schirmer).
ARTHUR FOOTE—
I'm Wearin' Awa' (Arthur P. Schmidt).
GENA BRANSCOMBE—
Cycle:—The Lute of Jade (Arthur P. Schmidt).

Compositions for the Piano

- EDWARD MACDOWELL—
Six Poems after Heine (G. Schirmer).
HENRY G. GILBERT—
Negro Dances (H. W. Gray).
HENRY HOLDEN HUSS—
Menuet.
Gavotte Capricieuse. } G. Schirmer.
VICTOR HERBERT—
Air de Ballet (G. Schirmer).

Compositions for the Violin

- GUSTAV SAENGER—
Bichette (Carl Fischer).
R. H. PRUTTING—
Legende (Carl Fischer).
MACDOWELL-HARTMANN—
To a Wild Rose (Arthur P. Schmidt).

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My best wishes to
"Musical America"



Harold Bauer
New York, 1915

Harold Bauer, the eminent pianist, has contributed a notable service to the cause of piano music in this country through his several concert tours here. His consummate musicianship and strict adherence to the highest ideals have ever been a source of inspiration to students and the music-loving public.

HALF-CENTURY ANNIVERSARY OF "TRISTAN'S" MUNICH PREMIERE

Gala Performance Planned to Celebrate the Occasion—Kirchhoff Returns from the Front to Sing in Concert and Opera in Berlin

European Bureau of Musical America,
30, Neue Winterfeldtstrasse,
Berlin, W. 30, June 2, 1915

TO celebrate the fiftieth anniversary of the Munich premiere of "Tristan und Isolde," a gala performance of this opera in the Hof und National Theater is planned for June 10. The latter part of June will also see a Mozart cycle in the same house, embracing "Die Entführung aus dem Serail," "Cosi fan tutti," "Le Nozze di Figaro," "Don Giovanni" and the "Magic Flute."

Felix von Weingartner has been engaged to conduct next year's twelve concerts of the Münchner Concertverein in Munich.

Leo Slezak has been engaged for a further number of guest appearances at the Charlottenburg Opera House.

A monster charity concert is to be given in the Münchner Tonhalle on June 7, at which the assisting artist will be the singer, Edyth Walker; the violinist, Professor Berber-Credner; the baritone, Desider Zador; the tenor, Heinrich Knotte, and the pianist, Prof. August Schmid-Lindner. Hofkapellmeister Franz Schalk, of the Vienna Royal Opera, will conduct.

As a result of the conscription of most of its male members, the Neue Wiener Bühne has been compelled to abbreviate its season.

Kirchhoff Returns from Front

Walter Kirchhoff, the tenor of the Berlin Royal Opera, has returned from the front on another professional visit. On May 28 he gave a popular concert in the Philharmonie before a full house, and on the 30th he sang *Don José* in "Carmen" at the Royal Opera. Coming from the front, he naturally received a demonstrative welcome. Under such circumstances, it is not tactful, perhaps, to draw a line between actual artistic

achievements and personal merits. So it is merely necessary to record that, both as concert singer and as *Don José*, Kirchhoff moved his hearers to frantic demonstrations of approval.

Italian participation in the war shattered the plans for a *Stagione d'Opera Italiana* at the Municipal Opera House of Zurich, for which members of the Scala in Milan and the Teatro Costanzi had been engaged. The season was to have been held the latter part of May.

The four "Bet- und Busslieder" of E. N. von Reznicek, which were so favorably received at their first performance in Berlin, have now been given a successful hearing in Holland.

Most Americans who have been in Berlin know the "Wintergarten," the city's foremost vaudeville establishment. The nightly programs of this resort have now been embellished by the inclusion of one-act or two-act operettas, and it is gratifying to report that the venture has proved a decided success.

An example of the demoralizing influence of war is contained in the story of a young American music student who came to MUSICAL AMERICA'S office the other day and told the writer that he had changed teachers because his first teacher persisted in devoting at least half of the hour to a talk about the war.

Mme. Cahier in Stockholm

We hear that a short concert season has been arranged for this Summer in Stockholm, Sweden, by Charles Cahier, the husband of the American prima donna, in which Mme. Cahier, Jan Forsell, the Swedish baritone, and the conductor, Oscar Fried, and others, will be heard, the last named conducting several of his new orchestral compositions.

Sydney Biden, the American concert baritone, has gone to his country villa

in Kiefersfelden, on the Bavarian-Tyrol border.
O. P. JACOB.

VICTOR BIART CLOSES SERIES

Pianist Concludes "Analytical Talks" on Standard Works

Victor Biart, a pianist of distinction who has appeared with many of the great orchestras of Europe, recently concluded a series of "Analytical Talks" on standard instrumental works, which he illustrates upon the piano. These talks have been given throughout the season in Mr. Biart's studios in the Studio Building, New York.

In his explanations Mr. Biart was very successful in pointing out the musical content and significance of the various compositions and afforded his audiences opportunity of a more definite understanding of the works. There were adequate explanations of the functions of melody, harmony, rhythm, phrasing, dynamics, tempo and the relationship between accompaniment and melody. All of these points received so clear an exposition that they were entirely comprehensible even to the amateur and offered to layman and musician alike a clearer insight into the masterpieces of music.

G. A. K.

Graham Marr, of the Chicago Opera, tells of a former colleague who was both absent-minded and frugal. "This baritone used to mend his own tights," relates Mr. Marr, "and kept a darning needle and vari-colored darning cotton in his dressing room for this purpose. One night while waiting to go on as *Silvio* in 'Pagliacci' he starting darning a pair of tights and soon became so absorbed that he forgot where he was. Suddenly a call boy ran in to tell him that he had missed his cue, and clamping his wig on, all awry, he rushed to the stage and made love to *Nedda* with the darning needle in one hand and the pair of tights in the other."

Sergei Rachmaninoff's "Aleko" is one of the Russian novelties to be given at the London Opera House this month.

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LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

JOHN C. FREUND, Editor

PAUL M. KEMPF, Managing Editor

CHICAGO OFFICE:
Maurice Rosenfeld,
of the "Chicago Examiner"
Correspondent
624 Michigan Boulevard
Telephone Harrison 4383

BOSTON OFFICE:
Wendell H. Luce, Manager
Olin Downes of the Boston
"Post" special correspondent
Room 1011, 120 Boylston Street
Telephone 570 Oxford

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New York, June 26, 1915

AMERICAN OUTDOOR THEATER

The pageants of Newburgh, Lexington and other places, which have opened the present pageant season, suggest perhaps the most valid criticism which can be visited upon such outdoor productions of indoor works as that of "Siegfried" in the Harvard Stadium.

This criticism is that it is a part of the dramatist's art to design his drama with respect to a particular stage or type of stage, and that some element essential to artistic success must be wanting when the drama is presented under other conditions.

There is no question of the fidelity with which conductor and singers reproduced Wagner's music drama at the stadium performance. This fact, however, does not redeem the destruction of proportions in such a production, which prevents the drama from producing the effect which it is designed to produce and which it is capable of producing under the conditions intended by the master who created both the drama and the special stage for its presentation.

The pageant, on the other hand, is designed to produce its greatest effect in just such a magnified theater.

In the pageant and its analogous forms, play and stage are fitted to each other as perfectly as are "Siegfried" and the theater at Bayreuth.

This is not to say that the American pageant of the present equals a Wagner drama in artistic significance. But it is to say that when both are given in an outdoor theater of vast proportions, the pageant surpasses the Wagner drama in its fitness for the stage upon which it is given, and consequently surpasses it in dramatic effectiveness.

The outdoor theater has come to stay in America. It is already an American institution. What is the nation going to do with it? Plainly it must create for it a drama, or music drama, perfectly fitted for this stage, and at the same time worthy of the great models in the dramatic history of the past. If we need proof that the outdoor drama can rise to such a height, we have only to remember that the world's greatest drama (and a music drama at that) grew and matured in the outdoor theater. Of this, the Greek drama, we have been enabled to witness the powerful dramatic workings, and to conceive of the musical potentialities, in the recent Granville Barker productions in New York.

If Boston wishes to rise to the possibilities suggested by the Harvard Stadium "Siegfried," it can do so only by creating a New World drama appropriate to time and place.

THE CITY CLUB AND THE CENTURY OPERA COMPANY

In our various references to the failure of the Century Opera Company we have stated that we thought one of the causes of its non-success was that the gentlemen of the City Club who were the first, from purely public-spirited motives, to enter upon the undertaking of giving opera in English at popular prices, had, before thoroughly testing whether the public would support the enterprise, sold out to certain directors of the Metropolitan, who had used the opportunity to offset Mr. Hammerstein's possible re-entry into the operatic field.

Some friends of the gentlemen of the City Club have considered that the inference might be made, from what we had printed, that the members of the City Club had derived some direct or indirect personal advantage from the transfer of a large block of stock to Messrs. Otto H. Kahn, Clarence Mackay and William K. Vanderbilt, the Metropolitan directors concerned.

We desire to say, as emphatically as we can, that there never was any such intention on our part even to hint at such a thing, nor do we consider that anything that we have written on the subject could be turned into such an interpretation.

At any rate, it is but just to the gentlemen of the City Club to state that while we still consider that they made an error of judgment in doing as they did, there never could be any question as to their personal integrity and absolute disinterestedness.

According to the statement which he contributed to the album recently presented the American ambassador in Paris as a testimonial of French regard for this country, Vincent D'Indy predicts the advent of musical glory for America when German musical influences are banished from our orchestras and schools. Is it patriotism of the mistaken sort or ignorance of conditions that holds him from absolving American composers of their frequently helpless subservience to the subtle wiles of latter day Parisian mannerisms? In that direction, too, may lie the swamp and perdition.

Time was when the mere mention of the word "ballet" was a shock to all properly constituted American sensibilities. Our erstwhile Puritanical nation has at last become utterly brazen, and rejoices in the fact that next season it will for the first time in its history know the ballet in all its truth, fulness and glory. From Puritanism to Pavlova is a considerable step, and less fraught with disastrous possibilities than our rigid and worthy ancestors might have supposed.

The New York Times comments upon the patriotic enthusiasm aroused by Geraldine Farrar's singing of "The Star-Spangled Banner" on the Metropolitan Opera House stage recently. The Times is misinformed. The enthusiasm was inspired by the fact that at last there has been found a singer of sufficient vocal range to compass this particular song.

A recent Sunday newspaper special article headed "Made the German Army Surrender," and containing an account of how "eight majors, twenty-three captains and seventeen lieutenants, not to mention the Crown Prince, were brought to their knees," should not be taken too seriously by the Allies. It was merely a description of the early career of Geraldine Farrar.

The New York Globe comes to the conclusion editorially that this is "a baritone age," taking that position possibly because of the delicate position in which it might be placed by declaring the age of the soprano or contralto.

PERSONALITIES



News from the Front!

The snap-shot shows Fritz Kreisler, the violinist and Leopold Godowsky, the pianist (on the right) scanning a war extra, fresh from New York, as they stroll along the boardwalk at Asbury Park, N. J.

Jordan—Mary Jordan, the contralto, sang at the Peace and Preparation Conference held last week at the Hotel Astor, New York.

Burke—Edmund Burke, the baritone, has joined the National Guard in Canada as a lieutenant and is camping with the troops near Toronto.

Sparkes—Leonora Sparkes, the Metropolitan Opera House soprano, will remain in America throughout the Summer. She is visiting friends at Allenhurst, N. J.

Parlow—It is not generally known that Kathleen Parlow once belonged to the infant prodigy class. The violinist was exactly six years old when she made her debut in San Francisco.

Calvé—Mme. Calvé is one of those who believe that the war will tend to kill musical inspiration in Europe and that as a result America must be looked to to lead the music world in future.

Lyne—When Felice Lyne, the soprano, sang in Honolulu a few weeks ago she was received in a special audience by the former queen of the Hawaii Islands, Liliuokalani.

Kelley—Edgar Stillman-Kelley, the famous composer, responded to the toast "The New England Symphony" at the alumnae banquet of the Western College for Women at Oxford, O., on June 8. It was the sixtieth commencement of the college.

Mardones—José Mardones, the basso, who is remaining in New York preparatory to his concert tour next season, is an inveterate walker. Twice a day, rain or shine, he walks from his home on the upper west side to a little Spanish restaurant in Greenwich Village and back.

Hutcheson—Contrary to the experience of many pianists who find the strain of touring alleviated by repeating the same program as often as possible. Ernest Hutcheson finds that he plays best when continually playing new things. In Germany on the tours he made during the two years prior to his return to America last season, Mr. Hutcheson used no fewer than eleven concertos and twenty different recital programs.

Knoch—Ernest Knoch, the Wagnerian conductor, who was brought to this country last Autumn by the Century Opera Company, has decided to become an American citizen. "I am loyal to Wagner and to German music, but in all else, from this time on, I am a Simon-pure American," Mr. Knoch is quoted as saying when he took out his first papers in New York on June 16. Mr. Knoch is now conducting a "Gilbert and Sullivan Revue," with an organization of sixty singers giving extracts from several Gilbert and Sullivan operas in vaudeville houses.

Gabrilowitsch—That Mark Twain's daughter was as fortunate in her choice of a husband as she was in her selection of a father is a point suggested by Henry T. Finck, of the New York Evening Post, in commenting upon Clara Gabrilowitsch's recital appearances last season. Another interesting point emphasized by Mr. Finck was the fact that the keen sense of literary values which Clara Gabrilowitsch inherited from her father was agreeably manifested in her interpretations of great songs. The contralto will remain in America all next season and will make a tour that will include the Pacific Coast.

Nielsen—The manner in which Alice Nielsen, the prima donna soprano, is being received on her extensive tour of the South and West, under the direction of the Redpath Musical Bureau, speaks volumes for the constantly growing interest in things musical in that part of the country and also for the popularity of this singer. In many places which are included in the Redpath Chautauqua tour, which comprises in all 125 concerts, the visit of Miss Nielsen is made a gala occasion. At Johnston City, Tenn., pennants bearing the inscription "Redpath Chautauqua, Alice Nielsen Day, June 8, 1915," were distributed. Felt caps of various colors were also distributed in celebration of the visit of Miss Nielsen.

POINT and COUNTERPOINT

MODELED after the Pepys Diary of F. P. A. in the New York Tribune is "Our Musical Pep." which M. M. Hansford contributes to the *Musicians Club Monthly*. In it he gives this intimate picture of a famous composer:

May 22nd.—To Mendel's great underground Inn to eat. While there came Saint-Saëns, the French music writer and organ player, and sat next to me. And scooping at a grapefruit, the juice hit him in the central part of his freshly planked shirt, causing him to grow careless as to words, French though they were. And I trying to appear at ease in the presence of so great a man, but unsuccessful. Yet did I learn that grapefruit respecteth not persons, but shoots indifferent.

Of a gathering at the club he relates this of Charles Harding:

And he told a story of how one man asked another how he liked the timbre of his voice and he answering said it reminded him of dogwood judging by the sounds.

In the same paper Eastwood Lane reminds us that the "Rain Drop" Prelude is not a patter song.

* * *

The war ditty of "Sister Susie's Sewing Shirts for Soldiers" has called forth a flock of similarly alliterative song titles, and the Cornell Widow gives a whole alphabet of them. Here are a few:

'attie's 'itching 'orses for the Hinglish.
Lizzie's Laundering Lingerie for Lancers.
Prunella's Painting Pretzels in Przemysl.
Tillie's Toughening Tripe for Two Tight Teutons.
Zuzie Zaid Zhe Zent Zome Zoap for Zouaves.



—Courtesy of Judge

Hostess—"Are you ready to sing now, Mr. Tenare, or do you want the guests to enjoy themselves for a while yet?"

* * *

First Idiot—"Terrible accident in the phonograph factory."

Party of the Second Part—"How's that?"

First Idiot—"This year's sales broke all the records."—Harvard "Lampoon."

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JOINT RECITALS

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NEW YORK

A newly rich merchant from a small city up-state decided to try his luck in one of New York's fashionable restaurants. He couldn't understand a word of French, but, determined not to display his ignorance before the waiter, he pointed to an item on the menu and said:

"I'll have some of that, please."
The waiter looked compassionate.
"I'm sorry, sir," he said gently, "but the orchestra is playing that just at present."

* * *

**STRANSKY'S REALISM
MAKES NOSE BLEED**

Another achievement of the Philharmonic's gifted conductor? No, the heading merely heralds a sorry anecdote of an unfortunate Benjamin Stransky, who when charged with causing his wife's death by setting her bed on fire, demonstrated to the court by gesticulation how he had beaten out the flames with his hands. His fist hit his nose and caused it to bleed.

* * *

"So you think Katherine made a very suitable match."

"Yes, indeed; you know what a nervous, excitable girl she was. Well, she married a composer."—Boston "Transcript."

And then she composed herself, eh!

* * *

"Is Schönberg a real composer or a decomposer, or just a poser?" asks the *Harvard Musical Review*.

* * *

He—"I took Maud to a musical evening last night."

She—"Was it good?"

He—"I don't know. I didn't hear much of it. Maud was telling me how fond she is of music."

* * *

Billy Sunday's former private secretary, Ackley, who has been launching an exposé of the methods that he declares are used in the evangelist's campaign, asserts that Homer A. Rodeheaver, Sunday's trombonist and hymn writer, made \$20,000 in Philadelphia on the sale of the Billy Sunday hymn books, published by a company organized by "Rodey."

Won't that be encouraging news to the nation's composers of serious music—those who have been having a hard time to get a hearing for works worth while? But let them take heart. Ackley, who wrote "Brighten the Corner," and other Sunday "hits," relates that he received the generous sum of \$10 for each of these.

"FAUST" IN GREENSBORO, S. C.

College Forces Under W. R. Brown Give Opera in Concert Form

GREENSBORO, S. C., June 18.—Notable in many ways was the recent production in concert form of Gounod's "Faust" by the State Normal College Chorus. Wade R. Brown conducted. To the latter is forthcoming much of the praise which the event called forth. Mr. Brown worked assiduously to prepare his forces for their difficult work.

The chorus set a high standard and the soloists were in every way equal to their task. Kathryn M. Severson sang *Marguerite's* music; Mrs. Wade R. Brown, contralto, took the parts of *Siebel* and *Martha*; James M. Price was *Faust*; James W. White, *Valentine*, and Overton Moyle, *Mephistopheles*. Alleine R. Minor presided at the piano, and the capable organist was G. Scott-Hunter.

Anna Laura Johnson, contralto, gave a recital in the chapel of Keuka College, Rochester, N. Y., recently, being assisted by Ida Wanoschek, violinist, and Lily Griffiths, accompanist.

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CASALS AS PROVIDER FOR HIS LITTLE BROTHERS AND SISTERS

TWENTY years ago Pablo Casals went to take the entrance examinations at the Conservatory of Brussels. It was a school for artists, and although it admitted no persons in the violin or 'cello department over twenty years of age, it required for entrance more than most American schools do for graduation. Casals presented himself as a student, only to be told after taking the rigid examination, "There is no need for you to come here. We can teach you nothing." The joy which filled the boy's soul was beyond expression, for he had been practically his own teacher; had worked out for himself the problems which he had solved so successfully. His boyhood had been spent in Paris, where he had heard the best music, and enjoyed advantages such as only Paris could give, but he had out-distanced his instruction. At once the boy assumed his life task. The discipline which tries men's souls had come to him early.

His family had lived in Paris for several years, where his father, a wealthy and noble Spaniard, had lost his money in unfortunate business ventures. There were thirteen children to support, of whom Pablo was the eldest. The disaster wrecked the father's health. He was at once placed in a sanatorium, where he died only two years ago.

Pablo, the full-fledged artist, at seventeen, became the caretaker of his mother and his twelve brothers and sisters. They lived in Brussels, "simply but with exquisite refinement," says his sympathetic friend; the children were educated in Brussels schools, and now—twenty years after—but two of them are left, two sons, the youngest of them all, for as each of the ten others reached man-

hood or womanhood death overtook them. Casals has led a tragic life in many ways, but with the sorrow has been the joy of artistic eminence, and always a sufficient material reward. A happy marriage, about two years ago, with the American singer, Susan Metcalfe, added sunshine to his own Paris home. The mother and one son have returned to Spain, and the "baby," now nineteen, has gone to Buenos Ayres.

Casals' success in America this past season has been regarded as perhaps the most sensational musical feature of the year. The 'cellist is now in Europe, but he will return early in the Fall for another extended tour under the management of Loudon Charlton.

Mabel Riegelman Flag Day Soloist in Berkeley, Cal.

BERKELEY, CAL., June 14.—Mabel Riegelman, soprano, for four years with the Chicago Opera Company, has been engaged as soloist at the Flag Day exercises to be held this month at the Greek Theater in this city. Miss Riegelman sang with success at these exercises last year.

Keep Up the Work!

To the Editor of MUSICAL AMERICA:

Your paper has been of great value to me. It is always looked for by the patients and guests at Colonial Rest Home. I want to express my thanks for its aid. Your work for American music is grand. Keep it up. Check for subscription is enclosed.

H. E. STEWART, M. D.,
Supt.

Colonial Rest Home,
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Crime of American Public in Its Ignoring of Our Singers

Tragic Case of Native Artist Whose Successful Career Abroad
Is Checked by War and Whose Services Are Spurned at
Home in Favor of Foreigners—Sin of Denying Their Birth-
right to Our Own Flesh and Blood

By DR. P. J. GRANT

I SHOULD like to begin this article by telling the story of an American singer or, rather, the story of many American singers, woven into one composite picture, making it, as it were, the story of one, so that from it you may learn something of the hopes and struggles, ambitions and disappointments of all.

Physically and mentally the artist stands in a class apart, abnormal in some things, supersensitive in all things, we cannot apply to them the same standard of judgment which we apply to other mortals.

Carlyle has said, in trying to explain away the horror of the French Revolution, that "In the soul of man there are heights that reach to highest heaven, as there are depths that reach to lowest hell."

Reaches Heights and Depths

Modified somewhat, we may truly apply this to the artist. In his conception and understanding of beauty he is favored far beyond the ordinary mortal, else he would not be the artist; it is that clearer vision that makes him one, and the depths—well, there let us draw the veil. I have seen them in their moments of joyful triumph and in their hour of crucifixion, when the voice would not respond, when the stubborn instrument held back the beauty of tone, when the color scheme the brain demanded would not come from either voice or string, and if the heights reached were wondrous, the depths were hideously deep, like Satan,

"From night to morn he fell,
From morn to dewy eve."

Your American singer was made in the same mold as the artist of other lands, and if you wish to understand him you must admit this his characteristics, his virtues and his failings are pretty much the same as those of the foreigner. Admitting this, you must be

prepared to extend to him the same courtesy and consideration, the same patronage and support that you extend to the foreigner; he asks only that and no more—a right to be heard, and he (or she, as the case may be) is prepared to stand or fall on his own merits—in a word, a place in the sun, particularly that part of which shines over these great and United States of America.

Story of a Success

And now for our singer, or, rather, our composite singer. She went to Europe, this composite girl who would be an artist, and let me say I am trying to sketch the career of one who was a success and not a failure.

She had that first and most important requisite, brains, and the ability to use them; a voice; a fairly good musical education; an acute sense of rhythm; an aptitude for languages, and last, but not least (though at the same time not most) important, fairly good looks. A clever artist can work miracles with a few paint sticks and a rabbit's foot.

And first to find a vocal teacher. She found them, all right (thick as leaves in Vallambrosa), on every street corner, and mid-street, too, of Paris, Berlin, Dresden, Munich, Leipzig, Vienna, Milan, etc., ex-tenors, ex-baritones, ex-sopranos, ex-contraltos, and fakirs all, demanding anything from five to twenty dollars for a lesson of thirty minutes. There are good teachers abroad, no doubt, men and women who know thoroughly the science of that art, but they are so outnumbered by the fakirs and swindlers that the young student can count herself lucky if she does not lose more than a year in the search, but she will have learned one good thing—what not to do to produce a beautiful tone.

Five Years Necessary

Well, having found a good teacher, three years at least must be spent in learning the science of tone-production; two at least in studying rôles, and all her spare time must be spent in making

herself perfect in the languages—not to speak of the absolutely necessary art of acting.

She must speak French as fluently as a leading actor of the Théâtre Français; her Italian must flow as liquidly as the oil fresh pressed from the olives, and as for her German—there, poor child, she is up against it! If she cannot give the requisite number of rolls to her r, she is done for. Have you ever heard an American give even one roll to his r? There, unless he be Irish (which is Irish) he is downright stingy.

Thus, having spent five to six years in closest study, living like a hermit, denying herself most of the pleasures so dear to youth, spending a fortune on these things and her costumes, she is ready for a career.

Grafting Operatic Agents

Then for the operatic agents, through whom ninety-nine per cent. of the engagements are secured—ah, these dear operatic agents! French, German and Italian—a more slippery band of grafters it would be difficult to find. They are in a class by themselves, as many an American singer can testify. Tammany Hall is in the kindergarten compared with them.

True, there are laws in Germany regulating their conduct, but like Daniel O'Connell they could drive a coach and four through any law that was ever written.

"Ah, yes, fräulein, you have a most beautiful voice, but there are a few things that must be changed. I know a teacher" (usually a relative—one particular rascal has a sister in the business). "If you will just sign a contract to take so many lessons, why the engagement can be secured."

Must Excel Foreigners

And so, beaten and buffeted, swimming through a sea of rascality and difficulties, she secures her engagement; and to secure it she must, in all things pertaining to her art, be superior to the German artist. It is not enough to be her equal. Her German must be perfect; they will tolerate imperfect German from the German, but from the American, never.

The American singer who has spent three years on the German opera stage is fit for any operatic stage in the world. She has fought a great battle and has won. She has met and overcome the opposition of the conductors, the petty jealousies of her colleagues, and the hostility of the critics. And here let me say a word of praise in defense of that much abused gentleman, the German critic. I have found them at all times and in all places a body of fair-minded gentlemen. True, like the Missourian, they must be shown. They have no patience with mediocrity, but show them that you have talent, and no one is so quick to recognize it.

And now success has come to her—gradually, slowly, but surely—when war breaks out.

War Stops Her Career

I wonder if you can realize what this means to this young singer? Practically the end of her career as far as Europe is concerned. Most of the opera houses closed, her contracts made null and void, there is but one thing left to her—return home and begin her career anew. And she makes her first great and fatal mistake—she returns as an American!

If she had cultivated a foreign accent, spoken English with difficulty, called herself Signorina Spaghetti or Fräulein Gretchen Pumpnickel, there would have been some chance for her. Absurd, you say? Not so absurd as you think.

A friend of mine recently interviewed a certain operatic star. Madame knew no English and the services of an interpreter were required, and yet I have irrefutable evidence that she was born in that classic portion of New York City known as the Bowery. Do you blame her? Really, I don't. If blame there be, it lies with the criminally unintelligent rich of New York, who seem inclined to accept an American singer only when she is preceded by a reputation of a sensational nature.

Sure of the English Accent

She seeks the services of a certain organization which misuses the name American, only to be told with polite regrets that all dates have been filled, and yet, an Englishman, who landed weeks

after she did, secured through this concern a concert engagement and made money on it. You see he had a beautiful English accent. Of course, he had volunteered (?) for the defense of his country and the doctor had rejected him!

She gives a concert; it almost takes her last dollar to do it; and the result? Compare it with that given by Frau von Kartoffeln a few evenings before. There was a time when the *gnaedige Frau* had a voice—a glorious voice—but that day has long since passed. *Gnaedige Frau* appears on the concert stage; she makes faces at her high notes, worse faces at her middle notes and a combination of both at the low ones; but it goes. Madame is singing in the noble cause of charity; she is received with vociferous applause. A thousand dollars' worth of exotic flowers pass over the footlights, and five hundred dollars is added to the fund to buy condensed milk for the babes of Borussia. Next morning a timid young American girl creeps into the *gnaedige Frau's* five hundred a week apartment in one of New York's most exclusive hotels and is mulcted her fifteen dollars for a scant half hour lesson!

Tragedy of Empty Benches

And the young American singer? Almost empty benches; the few who are there have come in free, a large deficit is to be faced, a single line in the morning papers, stating that Miss So-and-So sang off key (pet phrase of the New York critics; when all else fails they always fall back on that. Wonderful ears have these gentlemen!).

All through the long night she sobs out her soul in agony; all around her the gramophones are grinding out the music so dear to the thoughtless New York rabble, "The brass is falling out of grandma's teeth," or "Father has gargled his throat with fishhooks," and over all the bellowing voice of Signor "Bullvoci" is shattering the night air with a rendition from "Pagliacci."

Then there are charity concerts for the babes of every land, but those of America (oh, yes, I had forgotten, there has been so far no concert for the babes of Turkey. Won't somebody please organize one?). Her voice helped to bring thousands of dollars and incidentally advertise the noble lady organizers. Did she receive anything for her services? She did not—not even her car fare. She was told it would be such an advertisement for her. Did she get it? Again, she did not. What did it matter if she starved? Society dames must keep themselves in the public eye. Can you blame her if her eyes turn longingly toward that Europe that recognized her merit? Can you blame her if her heart feels bitter towards the home land?

Crime of Our Public

I set down naught in malice; I exaggerate nothing. I can find you here in the city of New York at least a score of artists of whom this story is absolutely true. They will tell you that I have not told half the tragedy. Whose is the sin, or rather whose the crime? Yours, dear reader, and mine! When you cease to regard the American artist as a freak, and begin to look upon him (or her) as a noble and beneficent gift from the good God, whose talents will help forward our civilization, whose work among us will bring a holier and more humanizing influence into our lives, you will have made a beginning in the right direction.

The artists are messengers of better things, bearers of holier influence and they are of the people, blood of our blood, flesh of our flesh. They are our children, our sons, our daughters. They "stand at the door and knock." Shall we turn them away? Already we have done so too often. They asked for their birthright and we denied it to them. Do you wonder that there are so many of them to-day bitter, unforgiving against the land that gave them birth? Why mention names? You will find them in every city in Europe, exiles from their own land, honored and appreciated by the strangers, while the dollar-foraging foreigner reaps the honor and reward which should be theirs.

Among those on the committee of the new American Polish Relief Fund, which was announced a few days ago, with William Howard Taft as the president, is Mrs. Ernest Schelling, wife of the pianist. Mrs. Schelling finds herself on the committee through the important work she and Mr. Schelling have done to aid the distressed Poles.

Samuel Maisels, of New York, one of the best known Hebrew cantors of this country, sang at the services at the Aitz Synagogue, Baltimore, on Friday and Saturday, June 18-19.

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TO PLAY IN SAINT-SAËNS CONCERT

Katherine Heyman to Appear at Fair After Ten Years Abroad

KATHERINE HEYMAN, the pianist, who has returned to America after a sojourn of ten years in the capitals of Europe, has been secured by the San Francisco Exposition for one of the Saint-Saëns concerts, and will make her first American appearance in her native State. After playing in the principal cities on the Pacific Coast Miss Heyman will go East in the Autumn, where engagements with many of the larger clubs and orchestras already await her.

Miss Heyman's allegiance to her country has never been dimmed by her foreign successes, but on the contrary she has played American compositions by MacDowell, Arthur Foote, Arthur Farwell and Walter Rummell in the most conservative musical centers of the old world. She expresses herself as especially grateful to the Indian melodies of Mr. Farwell for helping her out of a difficulty in Russia. Not a political but a social difficulty.

There is a vast amount of good amateur music in Russia, and one evening Miss Heyman found herself confronted with the necessity of playing after the gifted hostess, in a distinguished home in St. Petersburg. It was just before her first concert there. If she played small things, in deference to the lady of the house, the company would laugh at American art and artists and would not come to her concert. If she outdid her hostess in brilliancy the company would only be antagonized. It was a predicament. Suddenly she bethought herself of Farwell's "The Old Man's Love Song," "The Mother's Vow" and "Ichibuzzhi," and the company was enthralled by the folk tales of the Redskins, as she recounted them and fascinated with such native music as they had never heard. The hall at her concert, needless to say, was packed.

Compliment from a Peasant

Of all the compliments that Miss Heyman has received during her years of journeying she prizes most the words of a Russian peasant. It was at the home of a very democratic prince in Petrograd. The princess sat at the end of the luncheon table with Miss Heyman, at her right hand, and a pale, hunch-backed peasant with soft fair hair, wide blue eyes and broad, fair brow, at her left. The conversation was in Russian, of which Miss Heyman knew very little,



Katherine Heyman, American Pianist

and suddenly the princess laughed and spoke to the peasant in a bantering tone, upon which he flushed and answered beseechingly. "What is it?" said Miss Heyman. "I wanted to tell you what Monsieur X said," the princess answered, "but he says you will be offended."

"Certainly I shall not be offended. Do tell me," said she.

The princess looked at the little peasant and saw that he was resigned to the inevitable. "Monsieur X," she said, "says that you seem to him neither man nor woman, but sheer spirit, that can do anything!"

Miss Heyman looked at the sad, visionary face across from her and she said: "Tell Monsieur X, if you please, princess, that I consider that the most beautiful compliment a human being could be paid."

New Name for Walter Spry Music School of Chicago

CHICAGO, June 21.—It is announced that, after this month, the Walter Spry Music School will be known as the National Conservatory of Music, Walter Spry, director.

The same quarters in the Fine Arts Building will be used. Among the additions to the faculty are Alexander Raab, Hungarian pianist; Sandor S. Radanovits, a successful Chicago teacher, as head of the vocal department, and, as assistants in this department, Mrs. Augusta Meeker, John Karl Jackson and William Lester, coach and accompanist. M. R.

George B. Nevin Honored by Lafayette College

EASTON, PA., June 20.—Among the honorary degrees conferred by Lafayette College at commencement on June 16 was that of Master of Arts upon George B. Nevin, the composer of this city. Harvey M. Watts, author and poet, formerly manager of the Philadelphia Orchestra, was honored with the degree of Doctor of Letters.

An Orchestra of Michigan Indians

A novel attraction in Michigan is the Indian orchestra at the United States Indian School at Mount Pleasant, says the New York Sun. It is composed of

seventeen members, representing the Chippewa, Ottawa and Pottawatomie tribes, and all are Michigan Indians. The orchestra gives frequent concerts and plays for various entertainments and parties at the school. Open air concerts are given Sunday afternoons during the Summer and furnish much pleasure to the school pupils. Many times the musicians are called to Mount Pleasant and other nearby towns to assist in celebrations of various sorts.

BALTIMORE OFFERS PRIZES FOR ANTHEM

Separate Awards for Verse and Setting—Call to Nation's Composers

BALTIMORE, June 19.—Mayor Preston yesterday announced the personnel of the two committees which are to act as judges in the contest for two prizes of \$250.00 each for the best poem to be selected as an anthem for Baltimore and for the best musical setting for the poem. One committee is to pass upon the literary merit of the poem, while the other will pass upon the musical selections submitted. Both contests are now open. Poems will be received up to September 14; the musical setting contest closes on December 15, this year.

In the musical setting contest, the Mayor is anxious to have composers all over the country submit compositions, so that a dignified and worthy American production, perhaps even from the pen of a native Baltimore composer, can be procured.

The literary committee is composed of Edward Lucas White, Virginia Woodward Cloud, Robert Gay, professor of English literature at Goucher College; Dr. John C. French, of Johns Hopkins University, and Professor Wilbur F. Smith, principal of the Baltimore City College.

The music committee will consist of Harold Randolph, director of the Peabody Conservatory of Music; John Itzel, the Baltimore composer, and Mrs. Henrietta Baker Low, former superintendent of music in the public schools, now interested in the community singing movement. Frederick R. Huber, director of the Peabody Summer School, will be the secretary for both committees.

The poem to be submitted must be of four stanzas, of the same metre and length, so that they can be readily set to music. Contestants must not sign their names, but must affix a special mark for identification. This mark must also be enclosed on a sheet of paper bearing the contestant's name and address, which should be mailed in a sealed envelope to the City Hall. All manuscripts must be forwarded to the Mayor's office and the accompanying sealed envelopes will not be opened until all manuscripts have been examined and the judges have declared their decision.

Poems must be written upon one side of the paper only and the subject should be distinctly one which bears upon Baltimore as the main theme. The poem should be original and should not have been published. The Mayor reserves the right to reject all manuscripts. The rules for the musical setting are practically the same. Further information can be secured from the secretary, Frederick R. Huber. F. C. B.

H. T. Parker Recovering from Pneumonia

H. T. Parker, music critic of the Boston Evening Transcript, has been suffering from pneumonia in the Hahnemann Hospital, San Francisco, where he is now recovering.

WASHINGTON SINGERS TO MAKE EXTENSIVE TOUR OF THE SOUTH



Jessie Masters, Contralto, and Corinne Lockett, Soprano (on the right), on the Potomac River

WASHINGTON, D. C., June 19.—Two artists who are rapidly gaining a conspicuous place in the public eye are Jessie Masters, contralto, and Corinne Lockett, soprano. They have been booked for an extensive Southern tour next Fall, including Virginia, North Carolina, South Carolina, Tennessee, Kentucky and West Virginia. With Alfred W. Harned, organist, of this city, Miss Masters made a recent highly impressive appearance in New York.

Mr. Harned gave a recital on June 11 as a part of the festivities attendant on the fiftieth anniversary of the Woodland Presbyterian Church. It was in that church that he took his first organ lessons.

The First Military Bands

The Turkish army was the first to possess properly organized military bands, according to the *Pall Mall Gazette*. So far back as the sixteenth century each corps of Janissaries had a band comprising at least a dozen instruments and frequently more. Toward the close of the seventeenth century the Sultan presented Augustus II, King of Poland and Elector of Saxony, with a complete Janissary band, and shortly afterward Frederick II of Prussia received a similar mark of favor. These bands soon diminished by death or desertion, and as the original players dropped off their places were taken by natives, while some of the oriental instruments were discarded in favor of home-made ones. Oboes took the places of zarnas, bassoons those of big shawms, and horns and trumpets were added. But those characteristic percussion instruments of the Turks, previously unknown to the western world—bass drums, cymbals and triangles—kept their place as necessary ingredients of military music, and in a comparatively short time were introduced into all the regimental bands of Europe.

Ernesto Consolo, the pianist, recently gave a markedly successful recital in Rome.

Willy Ferrero, the child conductor, has been giving concerts recently in Rome.

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OREGON TEACHERS FORM ASSOCIATION

Progressive Plans Adopted at Portland Meeting—Music in "Rose Week"

PORTLAND, ORE., June 13.—On Friday last an important step was taken by the leading teachers of the city when a large number met for the purpose of organizing a State Music Teachers' Association. Mrs. Thomas Carrick Burke was elected president, Charles Dierke first vice-president, W. Gifford Nash, secretary, and George Hotchkiss Street, treasurer. The charter members are as follows:

Mrs. Thomas C. Burke, Mrs. Edward Alden Beals, William R. Boone, Walter A. Bacon, Robert Boice Carson, Charles Dierke, Franck Eichenlaub, Mrs. Beatrice Hidden Eichenlaub, Mrs. Andrew Carrick, Mrs. Beatrice Dierke, Jocelyn Foulkes, Frederick W. Goodrich, Carl Grissen, C. O. Hargrave, Arthur Von Jessen, Waldemar Lind, Mrs. Virginia S. Hutchenson, W. Gifford Nash, Dorothy Nash, A. Musgrove Roberts, George Hotchkiss Street, Daniel H. Wilson, Abby Whiteside, Lyla Ransome, all of Portland; and Frank G. Badalett, Winifred Forbes, Arah Cleone Hoyt, Hermione Hawkins, Ralph Lyman, Mrs. Rose E. Powell, Mrs. D. B. Middleton, Nell Murphy, J. Waterhouse, and C. L. Smith, of Eugene, Ore. Mrs. Adna Smith Flo, of Albany; Alexander Hull, of Newberg; Mrs. M. E. Dickson, of Pendleton; W. F. Gaskins, of Corvallis; Henrik Gjerdum, of Marshfield; Mrs. E. E. Gore, of Medford; C. A. Davidson, of Myrtle Point, and Otto Wiedemeyer, of Hood River.

The constitution committee, composed of William R. Boone, Mrs. Edward Alden Beals, Charles Dierke, W. Gifford Nash, George H. Street, Alexander Hull and Lyla Ransome, presented the following features to be incorporated in the constitution, and these show the main purpose of the association:

First, the elevation of standards of music teaching in the State of Oregon, both in private teaching and in the public schools; second, the improvement of musical conditions throughout the state; third, the cultivation of fraternal feeling among teachers; fourth, the encouragement of Oregon composers and performers.

The annual election of officers for the Musicians' Club resulted in the following: Waldemar Lind, president; George H. Street, vice-president; Charles O. Hargrave, secretary, and Joseph A. Finley, treasurer.

The Rose Festival of the past week proved to be the greatest success yet achieved by the management and this was largely due to the fact that this year music was given a prominent place on the programs. J. H. Cowen was in charge of the different organizations and everyone upon whom he called for assistance responded heartily and all joined in the effort to make this a real musical festival as well as a Rose Festival. Bands played in the streets, while choruses were heard at the big festival center stand. Among the last named was the Community Sing conducted by William H. Boyer.

Thousands joined in the singing, which was accompanied by Campbell's American Band. The regular Festival Chorus was conducted by Mr. Cowen and numbered several hundred, and this was accompanied by a splendid orchestra numbering fifty selected players and directed by D. B. McCosh. The Portland Ad. Club Quartet gave valuable assistance, while private teachers presented programs at the hotel parlors. Portland certainly had a musical feast which will be long remembered not only by its residents but by the thousands who flocked to the city during the week. Aside from the music the floral display exceeded anything ever seen here and Portland surely proved its right to the name of "Rose City." H. C.

Lectures on Parker's "Fairyland" for Washington School Children

WASHINGTON, D. C., June 14.—Under the auspices of the Bureau of Education of Washington, a musical and educational event calculated to develop a broader understanding of music among the pupils of the public schools, took place in that city on Friday, at the Central High School, when Mrs. Mignon Ulke Lamasure gave an illustrated lecture recital at the piano on Horatio Parker's \$10,000 prize opera, "Fairyland," before several hundred students of the school and their friends. The playing of the score to the spoken text was prefaced by a few explanatory remarks on this most recent of American operas which is to have its first performance on any stage at Los Angeles.

July 1. Mrs. Lamasure delineated with impressive and graphic sincerity the poetic beauty of the text written by Brian Hooker, and the exquisite harmony of this modern, individualistic work by Horatio Parker, presenting an interpretation of high merit to her enthusiastic audience.

Ferrari-Fontana Returning from Italy

Edoardo Ferrari-Fontana, the Metropolitan tenor, is a passenger on the steamship *Duca d'Aosta*, scheduled to arrive in New York this week. The tenor left New York some weeks ago to join the Italian army, but was released from active service by the Italian authorities and allowed to return to America. Mme. Margarete Matzenauer, also of the Metropolitan forces, has come from Schroon Lake to meet her husband, and, with Adrienne, their daughter, they will spend the remainder of the Summer between Far Rockaway and Schroon Lake.

Theodore Lack's Pen Picture of Berlioz

In the days of my youth I lived in the same quarter of the city as Berlioz, and would meet him often," writes Theodore Lack, the distinguished composer of salon music, in the *Etude*. "He was

very tall, very meagre, very grim, and had a furious air about him as if he would like to kill everybody in sight, and yet he never did anybody any harm. That which was transient, so far as he was concerned, did not exist, whether in the street or elsewhere; his mind was over-excited and always at work, like a boiling cauldron. His head resembled that of a bird of prey. His expression had in it something of the demoniac. But above all, he had a head of hair—Oh, my friends, a head of hair such as you could not conceive! A mop of hair I should have said. Imagine a weeping willow violently shaken by the tempest! Children fled at his approach, taking him for the bogeyman in person."

Charles Hanson recently presented a diploma to Amy Marie Cleary, who had completed a five years' course of organ study in Indianapolis. She gave her excellent program at the First Presbyterian Church. She had the assistance of Mary Traub. Mr. Hanson acted as accompanist.

Belle Loper Slater gave a piano recital at the State Normal School of New Britain, Conn., on June 3. Her program ranged from Mozart to Rachmaninoff.



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HAYWOOD CLOSES ACTIVE SEASON IN NEW YORK

Vocal Teacher Gives Musical Evening in Studio—To Teach at Summer School, Dracut, Mass.

Frederick H. Haywood, the well-known New York vocal teacher, at the conclusion of a busy season, entertained several of his professional friends at an informal smoker in his studio on Wednesday evening, June 9. Among the guests were Frederick Frazier, William Simmons, Vernon Archibald, Dr. Irving W. Voorhees, Frederick S. Andrews, Harold Hazlett, Jackson C. Kinsey, Charles Hart, Ernest C. Beckett, William Axt, Harry Lambert and others.

On July 5 Mr. Haywood will start the second season of his Summer school at



Frederick H. Haywood, Prominent Singing Teacher of New York

Dracut, Mass. A number of pupils from different parts of the country have already enrolled.

Mr. Haywood has been signally successful in practically assisting his pupils to positions of professional singers. In the Spring of 1914 Gretchen Hood made a successful debut in the rôle of *Marguerite* at Pittsburgh, Pa., with the Messrs. Aborn. Last May Lydia Locke (Mrs. Orville Harrold) made her American debut happily as a prima donna soprano in the rôle of *Marguerite* at the Brooklyn Academy of Music.

Lois Ewell, recently prima donna of the Century Opera Company, has entirely recovered her vocal poise after her trying months of repertoire in English opera and is now preparing for an extensive concert tour in the Autumn under the management of Messrs. Foster & David. For the last five years Miss Ewell has studied with Mr. Haywood.

Among other pupils doing conspicuous work are Louise Kelly, in "The Only Girl" company; Jackson Kinsey, baritone at John Hyatt Brewer's church, Brooklyn, and Charles Hart, tenor, St. John's P. E. Church, Jersey City.

About October 1 Mr. Haywood will occupy a larger and more adequate studio at No. 331 West End avenue, New York City.

NEW ST. PAUL SCHOOLS

Two Institutions of Music Will Begin Operations in September

ST. PAUL, June 15.—There will be two new music schools in St. Paul with the beginning of the Fall season. The Warren School of Music will open, September 1, in the Schiffmann Building. Those to be associated with Mrs. Warren, who will head the faculty, are John G. Hinderer, Selma Johnson and Lillian Thomsen, piano; Mrs. C. C. Campbell and Clement Campbell, voice, and Walter Scott Johnson and Mabel Jackson, violin. Mrs. Warren for the last year has been connected with the St. Paul Academy. A branch of the Warren School will be conducted at White Bear Lake.

The second new school, also opening September 1, will be known as the St. Paul Musical College. It will be located in the Detroit Building. Among the several teachers engaged are A. O. Moench, late of the Berlin Hochschule, who will be at the head of the piano department; William Warville Nelson, who will have charge of the violin department, and Harry Anderson, of the vocal department. Eloise Haney is the secretary.

F. L. C. B.

Lucille Lawrence, American Opera Singer, Returns from Italy

Lucille Lawrence, an American girl who has been singing in opera in Venice and Rome, returned to New York on June 18 on the *Patria* from Naples. She expects to give a series of concerts here. Miss Lawrence was a witness of events in Rome preceding the Italian declaration of war. "All the period prior to the declaration and, in fact, the first few weeks of war have produced little material change in Italy," she said. "Though the air was full of war talk for months, music and the theaters flourished. I had my most successful season this year, but, of course, as the war goes on conditions are bound to change, for singers and actors are going to the front along with their audiences." Miss Lawrence, who was the first American to sing "The Girl of the Golden West" in Italy, says she has had an offer to resume her opera work in Rome next Winter.

Historical Pageant for Bangor Next Year

BANGOR, ME., June 18.—Bangor is to have a Penobscot Valley Pageant of historical and educational character, to be given on a large scale in the Fall of 1916. At the first general meeting Winsor P.

CLAUDIA MUZIO VISITS NEW YORK

Soprano "Sees America First" on Her Way from Havana to Italy

WITH the closing of Havana's opera season at its new Teatro Nacional, attended with ignominious financial results, several of the artists found their way to New York, among the most important being Claudia Muzio, the young Italian soprano. Both her vocal and personal charm were commented upon by a Cuban music lover in *MUSICAL AMERICA* of June 12 and when she dropped in at the offices of this paper the other morning it was found that the singer was indeed a decidedly attractive young person of the Italian type. Her charm was enhanced when she demonstrated that she has a fluent command of English.

"How did I learn to speak English so well?" she echoed. "It was when I was at school in London. I went there at the age of two and remained until I was nine. You see, my father, Carlo Muzio, was the Italian stage manager at Covent Garden, and I used to play around the opera house all the time, so they called me 'the child of Covent Garden.' I used to watch the performances and I learned a lot. No, I didn't sing on the stage as a child, but at six I sang in a concert."

"When I returned to Italy I studied for opera, and in Turin my teacher was Casloni, who was the first *Maddalena* in 'Rigoletto.' In time I made my debut and have sung in all the big Italian opera houses. Last season I had a home-



Claudia Muzio, Gifted Italian Soprano, as "Tosca"

coming to Covent Garden, this time as a grown-up, singing 'Falstaff' with Mr. Scotti, 'Otello,' Puccini's 'Manon,' 'Mefistofele,' and in 'Tosca' and 'Bohème' with Mr. Caruso and Mr. Scotti. Some of these rôles I sang at Havana, and we worked very hard. To work so hard and not be paid—ah, that is bad! But it is past, so why worry about it."

Signorina Muzio, who is accompanied by her father, announced that she was returning to Italy whenever she could secure passage. "And some day I hope that I may sing for your public in America," was her valedictory.

K. S. C.

Daggett was elected director of the pageant, and Adelbert W. Sprague musical director and chairman of the temporary organization. Much enthusiasm is being shown.

J. L. B.

Music Critic of St. Paul "Pioneer Press" and "Dispatch" Resigns

ST. PAUL, June 15.—A matter of concern to the local musical fraternity is the retirement of J. McClure Bellows from the staff of the St. Paul *Pioneer Press* and *Dispatch*. Mr. Bellows has been the music critic of these two papers for more than three years. Through his department local musical affairs have been given due attention and a place in line with the musical development of the Middle West. The standard set by Mr. Bellows will doubtless be maintained, but it is generally conceded that his successor must be one of broad musical experience and discriminating taste, with an exceptionally good literary style, to make this possible. Mr. Bellows will spend the Summer in New York and Hartford, returning to St. Paul in September, at which time he will resume his studio work in the Schiffmann Building.

F. L. C. B.

"Martha" Sung for Belgian Relief Fund in Boston

BOSTON, June 12.—Frederick W. Wodell, the Boston singing teacher, assembled a chorus of 125 voices for a concert performance of Flotow's opera, "Martha," in Jordan Hall on Thursday evening. Mr. Wodell collected his forces for this one performance to aid the Belgian Relief Fund. The Boston Festival Orchestra did the accompanying, and the solo parts were allotted to Mona Holesco, soprano; Mrs. M. E. Lemont and Mrs. J. S. Treloar, contraltos; J. Garfield Stone, tenor; Bernard Ferguson, baritone; J. S. Treloar and Charles F. McIlvain, basses. In addition to singing the rôle of *Phunkett*, Mr. Ferguson, at the intermission, gave a powerful delivery of Buzzi-Peccia's "Gloria."

W. H. L.

Compliments from Italy

To the Editor of *MUSICAL AMERICA*: Beg to enclose subscription with my best compliments.

CAVALIERE B. PALMIERI.

Firenze, Italy, May 20, 1915.

Oberlin Conservatory of Music Graduates Its Largest Class

Graduating exercises of the Oberlin Conservatory of Music took place in Warner Concert Hall, Oberlin, O., on June 12 and 14. The programs for the two evenings were varied and full of interest. The concertos played this year were the Chopin F Minor and E Minor, the MacDowell D Minor, the Tchaikovsky B Flat Minor, the Rubinstein D Minor and the Liszt E Flat. The graduates of the class of 1915 of the Oberlin Conservatory of Music number twenty-one, the largest class in the history of the institution. The degree of Bachelor of Music was conferred upon the class at the regular College Commencement on June 16.

The Metropolitan School of Music, Indianapolis, Ind., has been having a series of graduation recitals. Recent programs were presented by Opal Fletcher, expression, assisted by Esther Sara Jones, piano, and Cleo Hunt, baritone; Helen Louise Inig, piano, assisted by Earle Howe Jones, cello; Mary Woorman, contralto, with Helma Rosa Sipe, piano; Lois Carey, piano, with Ruth Murphy, violin; Harry Shephard, violin, with Mrs. Paul B. Morrison, soprano.

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Mlle. Aline van Barentzen made a very successful first appearance in London at Aeolian Hall on Monday afternoon. Not only has she a technique large enough to reckon easily with modern demands, but her playing in Liszt's transcription of Bach's organ Fantasia and Fugue in G Minor, and Beethoven's "Eroica" and Brahms's Paganini variations had a virility and largeness of style very remarkable for her years, while her interpretation of Schumann's "Papillons" had notable fancy and delicacy. A thoughtful, earnest pianist, with a clear, confident technique and a delightful touch.—*London Times.*

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

Cyril Scott on Color in Music

To the Editor of MUSICAL AMERICA:

In response to the question asked in one of your columns respecting color and music looked at from the point of view of a clairvoyant, I am in a position to give you the following facts:

Each note has its own hue, and therefore it is quite correct to state that a musical work has absolute colors pertaining to itself. The table here set forth gives each note and its corresponding color-vibration, with its emotional attribute attached.

- C, red, power.
- D, orange, energy.
- E, yellow, intellect.
- F, green, sympathy.
- G, blue, devotion.
- A, indigo, selfless love.
- B, violet, psychism.

The semitones are, as may be readily imagined, a midway shade between these colors. I may add that in addition to the various tints produced by a musical composition there is also its thought-form, and for an interesting treatise on this matter the student is advised to read a work of theosophical tendency called "Thought-Forms," by Mrs. Annie Besant and C. W. Leadbeater, wherein are depicted some of these remarkable form and color phenomena.

Needless to say the whole subject is too vast to be cramped into a letter, but I hope to deal with this phase of Musical-Occultism in another article destined for the *Monthly Musical Record*.

Believe me, dear sir,

Faithfully yours,
CYRIL SCOTT.

London, June 8, 1915.

An Appeal for Olive Fremstad's Return to Opera

To the Editor of MUSICAL AMERICA:

Is not this vacation season the time when Mr. Gatti-Casazza, of the Metropolitan Opera, is busily recruiting his forces, in spite of the war, and laying his plans for his season of 1915-16 in New York?

May I ask a question relative to the above? Where is Olive Fremstad? Is her glorious art, the greatest animating fire which we have had on the lyric stage in recent years, to be forever gone?

Surely this must be given back to us, if not for a steady diet, as in those other days, yet in refreshing glimpses. The artist, herself, after so many years of beautiful labor re-creating and reanimating the great heroines of the greatest music-dramas, must, I am sure, feel love enough for them, or even for us, her public, to let us see and hear them occasionally again.

Only a year ago, there was weeping and gnashing of teeth at her departure from the opera. But what availed all this hand-wringing? No one did anything but that. For a whole season we have sat meekly and listened to the operas which she illuminated and missed her painfully, and yet done nothing!

It is true that she has come back to us in concert and shown us new charms and greatness, but who does not feel that, on the concert platform, her art is, of necessity, only half revealed, while her truly unique histrionic powers remain hidden.

In Europe "guest performances" are a happy custom; why not here? Would not a few letters to Mr. Gatti (forwarded to him, or at least read by his agents) sug-

gest the desires of his public, which is after all made up of individuals?

Can we not at least ask to have Olive Fremstad for a little while?

Very truly,
ARTHUR A. SYDNEY.

New York, June 15, 1915.

The Barrère Ensemble's Audiences in Pacific Coast Cities

To the Editor of MUSICAL AMERICA:

Reports have come to me from several persons in New York purporting to give accurate accounts of the appearance of the Barrère Ensemble on the Coast (during its recent Coast-to-Coast tour) and stating that the audience in at least one case consisted of just seventeen persons and in many other cases the size of the audience was very small. In order to clear up this matter and place the Ensemble and myself in a correct position, I have written to L. E. Behymer, who handled the affairs of the Ensemble on the Coast and who is to manage another tour in that section the year after next, and herewith append his answer. I think that it speaks for itself.

Most sincerely,
CATHERINE A. BAMMAN.

New York, June 15, 1915.

LOS ANGELES, CAL.,
June 3, 1915.

MY DEAR MISS BAMMAN:

I certainly would not have written a letter to New York to anyone, at least while I was awake, saying the Barrère Ensemble had been a "frost." As to an audience of seventeen in any part of my territory, I can only say that in every single instance there were more than seventeen ushers in the house, so the statement could not have been correct.

Just for your own guidance, however, I will make a résumé of the engagements.

They played in Redlands to 1,250 persons; in Los Angeles to 1,000; in Claremont to capacity with seats in the aisles, about 1,500; in Hollywood to about 1,500; in Santa Barbara about 600; in San José, about 850; in Fresno to 1,200; in Sacramento to 1,500.

Now you can take this as authoritative, and show it to anyone you wish. In the first place, I would not make a damaging statement of that kind about any artist I managed. I would not want it thought that my territory gave such small audiences, which is absurd on the face of it.

I tried to treat the people as human beings, and the boys are apparently all human. Mr. Barrère and I had a "bully good time," and I was only sorry that I was unable to be with them at their last concert. I try to make both Eastern managers and artists feel that we are on the level, and I do the best that I can for them. This is very often the reason why I say that a contract means nothing to me, because I play entirely over and above the letter of it.

Sincerely yours,
L. E. BEHYMER.

"When Doctors Disagree," Vocally

To the Editor of MUSICAL AMERICA:

The old saying referring to straws showing which way the wind blows comes to my mind after reading several letters in your splendid paper, voicing the disagreement of two earnest voice specialists. The controversy merely shows the different ideas that years of study bring to but two of the many hundreds of equally sincere voice teachers.

I am spending some months in New York, taking advantage of the unusual opportunities the city affords this year to the out-of-town teacher in the way of study. Every specialist I have been to for advice or study differs from his colleagues in many vital points. One eminent teacher told me that the head voice should begin above D, that from that tone upward the breath control goes straight into the nasal passage, consequently the tone is only the nasal passage, and all vowel sounds in this part of the voice must be neutralized and not sung in their pure form.

Another excellent teacher tells me that if the singer focuses the tone neutrally in a certain spot, the head voice takes care of itself, the breath passes through the mouth, not the nose, and the vowels must remain pure. I could cite many similar

disagreements. Line up 1,000 teachers and you have at least 999 disagreements on fundamentals. I fear we must conclude that standardization, at least for vocal teachers, is impossible.

HERBERT PEMBROKE.

New York City, June 20, 1915.

Champions Titta Ruffo

To the Editor of MUSICAL AMERICA:

Was sorry to read "Mephisto's Musings," in which he commented upon the failure of the Pasquale Opera Company at Havana, Cuba, and blamed Titta Ruffo for the large price paid him and his little drawing ability.

I believe an artist is entitled to any price, especially when he cannot be replaced, and surely he cannot. Ruffo is not "much heralded," as Mephisto muses, but really he is the greatest baritone of the age. If I remember correctly, it was Ruffo's first appearance in New York with the Chicago Company in "Hamlet" at the Metropolitan, and Mephisto commented upon some rumor of a claqué in Ruffo's favor, but give me the man who can organize such a claqué, as Mephisto says, and he is entitled to more than the amount that Ruffo receives.

Since then Ruffo's popularity has grown with every appearance, and the demonstration was repeated at Carnegie Hall, Hippodrome, and lately at the Manhattan, challenging the attendance drawn by any other individual singer or opera.

I would rather attribute the failure of the Pasquale company to the fact that the people of Havana are much more eager to see "Toreador" as a bull fighter than as an opera singer.

Sincerely yours,

JACK SEAMAN.

Brooklyn, N. Y., June 16, 1915.

Muratore as an Actor

To the Editor of MUSICAL AMERICA:

Will you kindly give me some information concerning the career of Lucien Muratore. Is it true that he played leading rôles with Mme. Sara Bernhardt before his entrance on the opera stage?

With best wishes.

A LOVER OF FRENCH OPERA.

Pittsburgh, June 14, 1915.

[The distinguished French tenor sang, while in this country, with the Boston and Chicago opera companies. Though still comparatively young (he is about forty-five years old) he has already had the honor of originating nineteen operatic rôles. He is enthusiastic about *Prinzivalle*, in "Monna Vanna," and counts Février, its composer, among his intimate friends. His marriage to Lina Cavallieri was announced in February, 1913. Muratore did appear on the stage in Mme. Bernhardt's company before emerging above the operatic horizon.—Ed. MUSICAL AMERICA.]

Productions of Parker's "Fairyland"

To the Editor of MUSICAL AMERICA:

Will you kindly inform me if Horatio Parker's opera "Fairyland" is to be given elsewhere than at Los Angeles this Summer, after the festival performances there, and if so, where and when?

M. W. L.

Washington, D. C., June 14, 1915.

[No arrangements have been made to produce the opera elsewhere this Summer.—Ed. MUSICAL AMERICA.]

Her Seventh Yearly Subscription

To the Editor of MUSICAL AMERICA:

It gives me great pleasure to enclose my check for my seventh yearly subscription to the most widely read and enjoyable musical journal published. Its

weekly arrival is synonymous to a score of new and lasting inspirations.

Hoping for your continued success and wishing that you and every subscriber could be here to attend the premiere production of the prize grand opera, "Fairyland," in early July, and assuring all a hearty Los Angeles welcome, I am,

Very cordially,

MARIE SWEET BAKER.

Los Angeles, Cal., June 12, 1915.

ZIEGLER EXAMINATION

Sixteen Singers Appear Before Board Examiners

The annual public examination and musicale given by the students of the Ziegler Institute of Normal Singing, Mme. Anna E. Ziegler, director, took place at Chickering Hall, New York, on Friday afternoon, June 18. Mme. Ziegler's plan of having the students sing for a board of examiners and be marked by them on their ability in the various qualities which go to make the singer, again proved effective. The students heard were Ruth Alvoy, Grace Dunn, Grace Claire Gillespie, Celia Green, E. Hansen, Annabel Hennessey, Elizabeth Koven, Bessie Macguire, Antoinette Perry, Ralda Reissmann, Louise Schrifte, Estelle Shapiro, Mildred Stolpe and Mrs. M. de M. Strause, A. Greenleaf Bowse and Louis Vecchio. The work done possessed highly praiseworthy qualities and showed the results of good training.

After the examination an informal musicale followed. In this Linnie Lucille Love, soprano; Isa Macguire, contralto, and Mrs. Dubbs Whitehill, mezzo-soprano, were heard to advantage. The board of examiners included David Bispham, Josef Pasternack, M. Halperson, Mrs. Julian Edwards, Mrs. Charlotte E. Kirwan, Mrs. Mary Gregory Murray and A. Walter Kramer. A. W. K.

Seventy-Five Lessons a Week Record of Mr. Arens in Portland

PORTLAND, ORE., April 19.—Franz X. Arens, the New York *bel canto* specialist, is giving a very successful month's course during June at the studio of Miss E. Calbreath. Every hour in his schedule is filled and he is giving a full seventy-five lessons a week. Mr. Arens states that he is much pleased with the results that he is attaining in Portland, and is of the belief that New York had better look to its laurels, judging by the high artistic standards manifest in Western musical circles. Mr. Arens will reopen his New York studio on October 8.

Toledo Pianist Gives Recital in Her Home City

TOLEDO, O., June 14.—Alice Baker, concert pianist with the Redpath Lyceum Concert Bureau, a former Toledo girl, gave a recital before students of the Toledo Musical College, Saturday evening. Miss Baker is a graduate of the Toledo Conservatory and a pupil of Mme. Rive-King, of Chicago. Her audience was delighted with her playing. Among her numbers that deserved special mention for excellent performance were "Polonaise" and "Witches Dance," by MacDowell; Etude, Op. 25, No. 7, and Ballade in G Minor, Op. 23, Chopin; Serenade in D Minor, Rubinstein, and "Liebestraum" and Rhapsody No. 11, Liszt. F. E. P.

Alice Nielsen Delights Chattanooga Audience

CHATTANOOGA, TENN., June 16.—Alice Nielsen received an ovation when she made her recent appearance here with the Chautauqua. Her beautiful voice and artistic interpretations delighted the large audience. Karel Havlicek proved to be a violinist of the first rank and Mr. Reddick's accompaniments were most satisfactory.

The Cadek Conservatory of Music held a series of five closing recitals during the week of June 6. The high standard of the school was maintained throughout. C. F.

Caroline Hudson Alexander's season has been one of marked activity. The soprano has filled important engagements throughout the East, and at the same time has so arranged her tours as to fulfill her duties as soloist of Plymouth Church, New York. Among the cities in which Mme. Hudson-Alexander has been heard are New York, Cleveland, Morristown, Indianapolis, Providence, Greenfield, Nashua, Boston, Binghamton, Cedar Rapids, Reading and Allentown. Next season she will give early November recitals in Cleveland and New York. Among her important engagements already booked are three appearances with the New York Philharmonic Society, under Josef Strinsky.



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OSCAR SEAGLE AT HIS SUMMER HOME ON LAKE GEORGE



Oscar Seagle, the Eminent Baritone and Teacher, and His Daughter, Betty

Oscar Seagle, the baritone, is now comfortably settled at his Summer home at Hague-on-Lake George and a number of students who will work with him this Summer have arrived. Mr. Seagle made a flying trip South a few days ago, completing his recital activities for the season.

Before leaving New York Mr. Seagle gave a small musicale at his studio, at which there were present, among others, Mr. and Mrs. Lawrence Townsend, of Washington; Mrs. John B. Thayer, Philadelphia; Mrs. and Miss Slater, of Boston; Mr. and Mrs. Otto Kahn, Marcia Van Dresser, Mr. and Mrs. Arthur Alexander, Mrs. Walker Buckner, Dr. and Mrs. Beatty Squire, Miss Hayden, Pauline Curley, Jean Verd, Frank Bibb, Miss Campbell and Mrs. Hough.

The accompanying picture shows Mr. Seagle and his seven-months-old baby, Betty, on board the *Gypsy* on Lake George.

De Wolf Hopper to Pose for Moving Pictures of Operetta

De Wolf Hopper, the operetta comedian, has been engaged to act before the moving picture camera for a year at a salary which a press notice says is to be \$125,000. It is reported that he will interpret the title rôle in a screen version of Massenet's opera, "Don Quixote" and

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later play in pictorial versions of "Wang," "Panjandrum," "The Merry Wives of Windsor" and "Robert Macaire" and probably several of the works of Gilbert and Sullivan. He was to have gone on tour next season in "Wang" under the direction of W. A. Brady. The new productions will be for a chain of two-dollar theaters.

FINDS OPERA COMIQUE CROWDED IN WAR TIME

G. P. Centanini Reports on Musical Activities in Paris—Mme. Noria to Sing for Charity

G. P. Centanini, the former secretary of the Metropolitan Opera Company, and his wife, Jane Noria, the prima donna soprano, arrived in Paris on June 2, after a trip from America including stops at Naples, Genoa and Turin. Mr. Centanini volunteered his services to the Italian Government during the war, but was informed that they would not at present be needed.

"I think that in the first week more than 200,000 persons, who are not bound to military service, asked to join the colors," says Mr. Centanini, in a letter to *MUSICAL AMERICA*. "However, I have forwarded my request, and if my services are required in the future I am ready to fulfill my duty in any humble capacity."

"In Paris," he continues, "the Opéra Comique is running and with higher prices for seats than before the war. Moreover, the house is crowded. Tonight, the attraction is that delightful 'Marouf, le Savetier du Caire,' one of the best opéra comiques ever produced in France. It has not yet been given in America."

"Three times a week concerts are given at the Palais de Glace for the benefit of the different ambulances, Red Cross or charitable institutions. Mme. Noria will sing there next week. We expect to go soon to our Brittany Island."

Mrs. Laura E. Morrill to Change Her Studios

Mrs. Laura E. Morrill, the New York teacher of voice, who recently announced her Summer classes in Boston, is to change her New York studios from Æolian Hall to the Hotel Majestic, Seventy-second street and Central Park West, where an apartment on the ninth floor is being reconstructed for the purpose. In addition to the studio, Mrs. Morrill will have the use of the small ballroom for a series of musicales during the coming season. Mrs. Morrill will open her Boston season at the Hotel Puritan on June 29 with a musicale at which two of her pupils, Lillia Snelling and Bertha Kinzel, will present the program. Her classes will begin on July 1.

J. Charles Kunz presented his pupil, Esther L. Miller, pianist, assisted by Helen Joy Masters, contralto, in a recital at the Y. W. C. A. Auditorium, Toledo, O., on June 18. Mr. Kunz played orchestral parts at a second piano.

The annual Spring concert of the advanced voice pupils of Mrs. T. E. Dromgold was held in Union Lutheran Chapel, York, Pa. The accompanists were Grace Mundorf and Florence Stumpf.

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MUSICAL NEED SUPPLIED BY EASTON SYMPHONY ORCHESTRA

By EARLE LA ROSS

Mr. La Ross, the Popular Pianist, is the Conductor of the Symphony in This Pennsylvania City

EASTON, PA., June 19.—Prior to the advent of the Easton Symphony Orchestra there were no musical organizations in this Pennsylvania city. The Mendelssohn Choral Society had disbanded in May, 1914. Singing societies



Left to right: Harlan E. Woehrle, Manager, Easton Symphony; Earle La Ross, Conductor; J. Ellsworth Sliker, Local Soloist

were never patronized like orchestras; the Philadelphia and Volpe orchestras always drew capacity houses. The Lehigh Valley Orchestra was well patronized when a big soloist was announced. Easton was very inactive in regard to her own organizations.

As an experiment I spoke to our leading violinist about the prospects of an orchestra. He assisted me, getting the promise of twenty men to assist in giving Stainer's "Daughters of Jairus" with the choir of Trinity Church. We planned to play the "Surprise" Symphony of Haydn also. The men were so pleased with our work at rehearsals that our orchestra grew to forty. We abandoned chorus work and decided to give an orchestral program at the theater. Finances were produced by me from thirty business men who subscribed \$10 each. I engaged Umberto Sorrentino. We played the Haydn Symphony, "Blue Danube" Waltzes, "Don Juan" Overture.

It was a great success and financial backing was raised by Major F. R. Drake for the coming season. The orchestra was increased to sixty-two men. Three concerts were given and there were weekly rehearsals. We have a large subscription list and many associate members. We were given a fair trial and are getting the enthusiastic support of Easton.

The requirements for the work are as follows: We choose programs that will be within the technical scope of the players. We select program that the public can enjoy, but never go below the standard of good music. "Make good music popular" is our motto. We make programs interesting. The first program was classical, the second popular, and the third, operatic and dance music. Each one embodied work of the others.

Soloists are a second consideration as long as they are artists. The work of the orchestra is the principal interest to us and the public. My guide for program making and for our work in general is Theodore Thomas. With each concert we put a local singer in the program. We plan an American program for next season and three subscription concerts. We were able to return twenty per cent. of the guarantee fund to the subscribers and are sure of future support. Harlan E. Woehrle is the manager.

Vida Llewellyn in Illinois Recital

CHICAGO, June 21.—At the home of Mrs. Albert W. True, at Hinsdale, last Monday afternoon, Vida Llewellyn, who recently returned from Berlin, gave an interesting piano recital. She delighted more than a hundred guests who attended the musicale and reception with her artistic interpretations of the Andante in F, by Beethoven; the Brahms Intermezzo, Op. 117, No. 1; the A Flat Waltz and F Minor Ballade, by Chopin, and pieces by Strauss, Schubert-Liszt, Kaun and Sinding. She has pronounced musical gifts and a comprehensive technique. The Berceuse by Grieg, and Schuett's Pizzicato Valse were played as encores.

Always an Interested Reader

To the Editor of *MUSICAL AMERICA*:
Your paper has given me a great deal of pleasure for the past four years, and I am always an interested reader.

Sincerely,
AMANDA MACDONALD.

Chicago, Ill., June 15, 1915.



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THE SPRINGFIELD (Mass.) UNION, May 22, 1915.

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WHERE EVERY CHILD CAN SING

Dunmore (Pa.) Claims National Prize for School Music—Pupils at Nine Read Notes at Sight—Voice of Every Child Developed and Instrumental Talent Is Similarly Encouraged—Benefits of the System Upon the Community at Large

DUNMORE, PA., has become known as a town of musicians and, if it continues in its present path, a dozen or more years will find it one of the music centers of the country. That, at least is the belief of a writer in the Philadelphia *North American*, who intimates that Dunmore "holds the national prize for school music."

"Can you imagine music being the pivot around which an entire school system is created?" asks the *North American*. "Such is the case in Dunmore, near Scranton, where the chorus work and the class singing is regarded as the best in the country."

"The schools of the town are unique in many respects, and the pupils have gained winning laurels in almost every competitive event they have entered, but the officials give the credit for the general high standing to the vocal accomplishments."

"Every child in Dunmore is receiving a musical education in the classroom. The voices of all are developed, and those having talent for piano and instrument playing are not neglected. Every one of the 3500 children is being given the advantage of these opportunities." The article continues:

"The present system of making music a regular classroom study was not instituted until 1901, when C. F. Hoban, the superintendent of public schools, took the office, yet its fruits are already shown in the works of the former pupils, who now comprise the younger generation of the town."

"Here is one town that does not have to send elsewhere for talent, for it has pianists, accompanists, violinists and singers galore. As for orchestra, there is hardly a neighborhood that has not its own orchestra, and in this respect alone, if in nothing else, the beauty of

the community spirit, so ably fostered in the schools, is shown. The members of the High School Orchestra have made use of their knowledge and talent and trained others who were not fortunate enough to gain a place in the musical delegation, and these, with the former members of the orchestra, have organized various other town orchestras, and in this way the members are continually increasing their knowledge, and at the same time entertaining their townspeople and adding to the prestige and fame of the town as a musical center.

Fruits of the System

"Moreover, every choir in the town is composed of comparatively recent pupils, and most of them high school graduates. Every church also has its orchestra which plays on festive occasions. Even the choir directors, organists and orchestral leaders were former pupils. This is the outcome of the school system. For one marked feature of the high school work is that those who have been apt musical pupils in the lower grades, and who at the same time show a tendency as leaders and prove that they have the ability, are singled out and given a special training in chorus directing. Thereafter, they are selected to direct the singing of the various school classes and choruses. These youths not only direct during the exercise work, but take their places on the platform, bâton in hand, when the various school concerts are held. The orchestra is also directed by pupils and one of the girl pupils acts as accompanist."

"As for juvenile musicians, there is not a child in the town who cannot sing. In fact Dunmore has been accredited with having the best school singing in the country, and if any school system can dispute this claim it will have to toe the mark. The school officials and the townspeople are so sure of their ground and so proud of the results achieved that they are willing to place their pupils in

competition against those of any other section of the country. The singing of the children, from the tiniest tots in the primary classes to the seniors of the high school, is indeed remarkable. Superintendents, principals and teachers who have so prided themselves on their school music work have gone to Dunmore to investigate the singing and have left the town feeling sad, knowing that they had met their Waterloo. Trained musicians have also marveled at the wonderful results gained in the classrooms.

Praise from England

"Strange to say, the fame of Dunmore as a school singing center first came to this country from England, for it was the Mosely Commission that discovered the high standard of the classroom work when it made its investigations here. The commission, after its return to England, highly praised the school singing in Dunmore and placed it as the criterion of chorus singing in America. This laudatory report immediately put Dunmore on the map, and as a result hardly a day passes that Mr. Hoban does not receive letters and inquiries from superintendents, principals and music supervisors asking for information relative to his school music system."

"The United States Bureau of Education added to the interest recently by bringing the work before the pedagogues of the country as an example to show what can be accomplished in the classroom to develop the musical talents of the pupils. Bulletin 33, entitled 'Music in the Schools,' issued by Dr. Philander P. Claxton, United States Commissioner of Education, gave a full report on the work at Dunmore."

"The Dunmore child is taken in hand the very first day he enters the classroom, and until he reaches the eighth grade he receives his music lessons every day. Even in the first grade the various notes and bars are taught. The progress continues, and it is a question if there is a child of nine years in the entire town who cannot read music by sight."

"Two-part singing is taken up in the third grade, the children being divided into sopranos and altos. This plan is continued until the fifth grade, when more attention is paid to the voices than at any previous time. During the early part of the season the pupils are put through severe tests, and at times the sopranos and altos are transformed and sing the opposite parts. During the latter part of the term the children are divided into three parts, and this branch of the work is developed through the sixth and seventh grades."

In Charge of Grade Teachers

"From the pedagogue's standpoint the most remarkable feature about the Dunmore system is that the work is in charge of the grade teachers. This means that every schoolmarm in the town has taken a special course in music to fit her for the task."

"The regular grade teachers have

charge of all the music work, though they, in turn, are under the direction of Mrs. Martha Matthews Owens, the supervisor of music. This is true from the first to the seventh grades. Kathryn Mongan, a seventh-grade teacher, is regarded as one of the best vocal instructors in the town, and her classes and special quartets are always in demand at the recitals and concerts that are given at intervals in the high school auditorium."

Theodore Spiering to Tour Under Johnston Management

R. E. Johnston, the concert manager, announces that he will conduct the concert and recital business of Theodore Spiering, the eminent American violinist, for the coming season, and that this artist will be heard not only in several New York appearances but also throughout the country. The re-entrance into the concert field of Mr. Spiering after an absence of eleven years during which time he has done much important musical work both in Europe and America, will be welcomed by many Americans who consider him one of the foremost of native musicians.

The Moody-Manners Company recently produced a new one-act English opera, "The Vow," by Colin McAlpin.

At the dedication of the municipal organ in Springfield, Mass., May Peterson, the soprano, has been invited to be the chief vocal soloist.

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St. Louis Star, Tues. Eve., Jan. 26, 1915—J. Humbird Duffey was immediately nicknamed "Hummingbird" Duffey by an audience that was enraptured by his singing. . . . Duffey is a tenor with a whole chest full of high notes.

St. Louis Globe Democrat—As the last resonant "high c" rolled and reverberated through the Park Theater last night, at the close of the first solo of J. Humbird Duffey, the celebrated tenor, who opened his initial engagement in St. Louis last night, the large audience almost rose to its feet in a desire to show the appreciation of a singer

with a voice that created a furore in New York and who bids fair to repeat the triumph in St. Louis.

Mr. Duffey is the possessor of a wonderful magnetic dramatic tenor that fills the large Park auditorium as easily as though it were a hall. His tones are exquisite and his range remarkable. His breath control reminds strongly of Caruso.

St. Louis Post Dispatch—J. Humbird Duffey, a tenor with New York successes to his credit sang "Love's Roundelay" at the Park Theater last night as it was never before sung in St. Louis. The much heralded star proved himself to be of the first magnitude.

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MARY CARSON GIVES RECITAL FOR SING SING PRISONERS



Mary Carson, Soprano, Who Has Been Gaining Successes in Concert and Recital

Mary Carson, the young soprano, who for several years has been heard as *Gretel* with the Aborn forces, and who made a decidedly favorable impression at her Aeolian Hall debut in the New York recital field, gave a song recital last week for the prisoners at Sing Sing. She had a tremendously enthusiastic audience, which was particularly moved when she sang Lang's "Irish Love Song." The others in the party on that occasion were Madeleine Keltie, pianist, and Clifford B. Harmon, the aviator, who gave a talk on "Balloons and Aeroplanes."

Miss Carson further registered a success at a recent recital at Harmon-on-Hudson, where she appeared with Earle Tuckerman. An account of this concert appeared in a recent issue of *MUSICAL AMERICA*, but Miss Carson's name was inadvertently omitted. Here she met with much success, and was warmly con-

gratulated by Andres de Seguro, who was in the audience, and who expressed a desire to appear jointly with the soprano in a recital. This recital was the sixth at Harmon in which Miss Carson has appeared this season.

NEED "ORGANIZED IGNORANCE"

Francis Rogers Intimates that Our Composers Are Too Sophisticated

In a recent article on American musical composition, Francis Rogers contended that our composers fail utterly to express the real American spirit. "However," wrote the baritone, "I for one am unwilling to fold my hands and say with a finality that knows no doubt that we Americans can never produce anything worthy or original in music. We must all hope and believe. Above all, our composers must believe in themselves and not be forever running after foreign gods. A remark which was made not long ago by a young German, who is also a Harvard graduate and a fine musician, comes in here with unusual suggestiveness. The German was discussing modern music.

"We have read too much," he said, "we have thought too much, we know too much—what we need is organized ignorance!"

"Organized ignorance—sometimes it might be wished for by our composers! Take our operas, for instance. Who knows or cares about the ancient Britons, as in 'Mona'? And 'Cyrano' was a composition upon a subject as French as the Seine. Could the result have been different? It is greatly to be doubted, too, whether grand opera will ever be an American product. The Anglo-Saxon in England has never shown any aptitude for it, and it is debatable whether the American, with all his foreign admixture of blood, will ever be more successful. Grand opera in Italy, Germany and Russia is a natural expression of the people. It has never been that either in England or America."

Idaho Singers Present "Carmen"

BOISE, IDAHO, June 12.—One of the really notable events of this year was the concert performance of "Carmen," given in Caldwell, this State, by Frederic Flemming Beale, director of the music department at the College of Idaho. The whole of the opera was presented and the performance, much to the gratification of the splendid audience, proved most excellent. Mr. Beale's conducting was admirable and the difficult choruses were sung with smoothness and decision. The seven soloists gave their parts a delightful reading and too much cannot be said for the accompanist of the evening, Elvira Clambey, a pupil of Mr. Beale. O. C. J.

Emily Harford, Pianist, Makes Début as Singer

Emily Harford, already known as an accomplished pianist, made her début as a singer in a recital which she gave in Mt. Vernon, N. Y., on June 12. She was assisted by Berrian Shutes at the piano, and by Harold Micklin, violin. Songs by Hugo Wolf, Richard Strauss, Max Reger, Schubert, Godard, Somervell, Arne and Parry were on her list. Miss Harford was extremely well received. Her voice, a lyric soprano, is beautifully placed, her diction is uncommonly good, and her control unusual in so young a singer. Berrian Shutes played the first movement of his own Sonata in C Minor.

Gets Immense Value for His Money To the Editor of *MUSICAL AMERICA*:

In renewing my subscription to your paper allow me to say that in the contribution to its columns of such writers as Arthur Farwell, Victor Kűzdő, Avery Strakosch, Mephisto and others I feel that I am receiving immense value for my money. ALFRED ALDRICH.
Greenwood, S. C., June 6, 1915.

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GIRL AS FIDDLE MAKER

Young Violinist Plays Instrument Her Hands Have Fashioned

SPRINGFIELD, MASS., June 15.—Ada Helen Chadwick, who completes her studies at the New England Conservatory this year, startled her audience at a recent recital in this city by her playing of a violin which she manufactured herself. More than eight months of her spare time was given to the work while attending the conservatory, and during this time she received honors and the third successive scholarship.

"I didn't own a good violin, and I had heard that it was possible to make one for half the price for which one could be bought," said Miss Chadwick. "I have heard and compared the tone quality of my violin with others that have cost from \$300 to \$500, and although it is new and unseasoned by time I would not exchange it for any of them."

The shop in which Miss Chadwick learned violin making and made her own violin has no connection with the conservatory. It is in fact a private repair shop in the very center of Boston's

musical mecca near Symphony Hall. She learned that old wood was necessary for violin making and some of the spruce in the top of her instrument is more than 200 years old. Two evenings a week she spent in the workshop from early in the Fall until the first week in June. The tone of the violin has been approved by prominent musicians. Miss Chadwick is the daughter of Mr. and Mrs. Charles F. Chadwick of 59 High Street and her father is president of the J. W. Steere & Son Organ Company, builders of the new municipal organ. She attended Central High School.

In spite of the fact that Jacques Thibaud is engaged in active service at the front, being attached to the French automobile corps, he has found time to keep up his violin practice almost daily during lulls in the campaign.

Mme. Emma Calvé has been joined in New York by her husband, Signor Caspary, who came here from Italy in response to the request of his wife who, it is said, wishes him to appear with her in a moving picture version of "Carmen."

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PIONEER DAYS OF OUR AMERICAN CHURCH MUSIC

Early Puritans Banned Musical Part of Service as Representing Worldliness—A Half-Dozen Cold Psalm Tunes the Only Music Allowed—Reaction Started by the Younger Generation

By HERBERT C. PEABODY

THE subject of church music is an engrossing one to those having it in charge. The music itself usually satisfies the interest of the average listeners, but to those having the music in charge the subject is of first importance; the music is but a sample, a result. In the early days of American church music attempts were made to have the music without the subject. The American church, as represented in New England, turned its back upon the mother church of England in music as well as in other particulars.

The cause of good music was not allowed existence; consequently considerable emphasis and stress were used in an endeavor to place a quietus upon the subject. This subject had fallen into disrepute along with other elements in religious activities in the past, it did not fit in with the Puritan's conception of propriety, and it went the way of the transgressor. Musical form was lost in the wilderness, lovers of it were sent out with it and cautioned to stay sent.

Music as Worldliness

Music as such was tabooed—yet it is to the church that we owe the development of music as an art. Music as such represented worldliness, therefore the good in music found itself in company with the musically bad in exile, the law sternly against it in those ascetic times. Music as art was crushed to earth, but it refused to stay crushed, even in New England. The return to reason, the reaction against the rigidity of dictate and the simple character of the music sanctioned, gave music its rightful place ultimately and established it firmly as an accepted medium in religious activities.

Down in the colonies to the south the subject of music was not a subject of controversy nor of religious strife, hence in those localities it took root early, it was accorded respect and reverence, it retained its adherents and spread to gain new friends. In New England, however, music was under the ban, and many there thought it sinful even to sing, a musical instrument being shunned as a clever contrivance invented by his Satanic majesty for purely personal and selfish purposes. Religious bodies there were which would not tolerate any singing whatsoever in their services. Others made a compromise and tolerated it on alternate Sundays—but in most cases a few selected and simplified psalm-tunes obtained as a steady diet, such music being crude and simple in the extreme. The love of music for its own sake was considered worldly—and worldly subjects were given short shift in Puritan days.

Music Not Satanical

We can respect the sterling Puritans for their self-imposed standards, religious and moral, but we cannot agree that all music emanates from the nether regions. What would have been the effect upon the poor Puritans if they could have heard César Franck's "Les Béatitudes" or Verdi's Manzoni Requiem? Either they would have expired on the spot or they would have recognized and accepted a new, inundating influence for good in their lives, a medium toward genuine spiritual uplift! We should have difficulty in discerning symptoms of spiritual uplift in some of their crude psalm-tunes, but the Puritans were determination itself in matters religious, and these psalm-tunes sufficed as expressions of interpretation. The fact that these tunes found acceptance is perhaps an indication that our forefathers were not quite positive that music as a subject wholly deserved its odium.

In old England music had been abused. It had won infamy in its abuse, it had also become an end rather than a means to a purpose in religious devotions—and the Puritan had led the way in denunciation. Naturally enough, it found little acceptance over here under the new order of things. The Puritan was right fundamentally but wrong in his condemnatory attitude toward music as a

subject. In England he had placed obstacles in the way of progress in musical culture; over here—well, he did as he pleased—and the result to him was pleasing. It didn't make a great deal of difference anyway. He was alone, by himself. Indians were in the neighborhood, to be sure, but they had not qualified as music critics and they were not obliged to listen.

The Indians, too, had their music, but it doubtless struck the Puritans as being diabolical and heathenish, and it may have served as a justification for thinning out the Indian population. We have Indians in music to-day, but the law forbids the Puritan mode of extinction, a law which is wholly unjust, unfair and uncharitable toward citizens disposed to live calm and upright lives in peace and harmony. Haven't you lived through experiences which have prompted the wish that you lived in Puritan days just for a few precious minutes, minutes to be occupied in the wielding of implements of torture and extermination?

In Dire Straits

On the other hand, it may have been that the Indians were conscious of poor musical taste as exhibited by their white neighbors; perhaps they took strong exception to Puritan music, and, because of this, burned entire villages in an effort to stamp it out. It would seem quite unnecessary to call attention to the lamentable fact that music in those early days was in sore straits! It is to be wondered that gentle music survived such exciting and discouraging experiences—but music cannot be burned out, stamped out, permanently driven out nor imprisoned for life; it is a constituent of truth, and truth has a fixed habit of enduring.

There were but ten or twelve of the psalm-tunes in common use at this time, the legal extent of music lore. Music as music was considered a result of human mental effort, and consequently to the Puritan mind could be neither inspired nor worthy. It is somewhat of a mystery whence came the ten or twelve accepted tunes, but perhaps after these had been shorn of "worldly" suggestions they gave no evidence of mental effort. Local composers, moreover, were under heavy suspicion as being Satanic emissaries, and perhaps these American composers and editors made strenuous effort to show no indication of mentality in order to avoid forced hikes into the unknown and the wilderness. In later years the newly created tunes were no doubt of a higher grade than those of the pioneers, exciting admiration and eventually general adoption.

The Puritan children, by this time, were developing into the self-assertive age and were waxing tired of music that wasn't music. The Puritan boy, through with his day's work of chasing garden insects and weeds, would seem to have been hard put for a tune expressive of his joy and youthful enthusiasm. He had but ten or twelve tunes from which to choose, but he was frequently obliged to sing his mirthful inclinations, and the number of tunes available sufficed to interpret all the joy he was allowed by stern discipline to indulge in.

Children as Campaigners

The growing children, like all other children, had difficulty in complying with the prescribed order of things, and as they matured they labored with their elders and convinced them that music should have its rightful place. Music began to assume new form and to attain unto respectability. Assuredly, the Puritan's wrestle with music was instigated by pure and honest motive, but after music was severely thrown even the Puritan could not hold it down; though winded it regained its vigor, waxed strong and sprang into new life and service. Justice had assisted it to its feet and justice saw it rightfully started on a new career of usefulness.

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Book of Criticisms

from her personal representative, John H. Livingston, Jr., 380 Fifth Ave., N. Y., or her manager. Miss Fischer is now booking her 1915-16 tour.

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SAD TALE OF JOHN DOZE

An Expert in Cucumbers Who Sought Wealth and Fame as a Song-Writer

By EASTWOOD LANE

JOHN DOZE trudged wearily into the farm-house kitchen after he had finished "doin'" the chores. With the aid of a bootjack he removed his cow-hide boots and placed them behind the stove, where he would find them hard and dry the next morning at 5 A. M., at which hour it was his custom to sally forth and page the cattle. Seated around the table, which served for culinary purposes in the day-time, were his mother and sister, deeply absorbed in the latest edition of Sears and Roebuck, while his father read a Herrick's Almanac. John picked up a paper on the table called "Dickery's Fireside Comfort" and after reading the "advice to the lovelorn" and deciding not to send ten cents for a love philter guaranteed to make him invulnerable with the fair sex, was about to retire, when the following "ad" caught his eye:

SONG-WRITERS WANTED!

"Why not be a composer? A single song hit will make your fortune. Write at once for particulars."

That same night John wrote for particulars and the return mail brought a communication from the Acme Publishing Co., of New York.

"Dear Sir," it read, "It is well known that the composer of 'After the Ball' made over one hundred thousand dollars. The writer of 'At a Georgia Campmeeting' made nearly as much. Send us your verses or melody and we will advise you without charge."

John left the family circle unusually early that evening. In the quiet of his chamber he sat with a frown of grim determination on his brow and stolidly watched the incineration of a huge moth in the chimney of the kerosene lamp, nor heeded its helpless fluttering. For was not his soul afire with the creative cosmic urge? Fame should be his, and besides—there was the hundred thousand. All that remained was to write the song.

John's muse was to find expression in verse or "lyrics," for the making up and writing down of a tune was a process as cryptic to him as a policy sheet would be to a New England school ma'am. After hours of intensely exhaustive mental effort from out of a nebulous haze the word "Mississippi" suddenly loomed, followed quickly by the word "home." This was inspiration of a breath taking sort. Snatching his pencil, he quickly wrote:

"My dear old Southern home in Mississippi,
'Tis there that I again would long to be."



Never having been south of what O. Henry called "the Mason & Hamlin line," John felt quite at ease in attempting to describe the joys of plantation life. But the white heat of his mental activities had produced a cerebral short circuit and his train of thought again assumed for the nonce its customary tortoisian speed, finally coming to a full stop against the barrier of a rhyme for Mississippi. Reluctantly he shifted the locale of the old homestead by driving his panting Pegasus from a hot State to a dry one and the refrain became:

"My dear old northern home way up in Maine;
'Tis there that I once more do long to go;
And some day I'll perhaps be there again,
Amongst the pine trees and the icy snow."

This, John decided, would do for a chorus, or "refrain" for his song. He knew that he must have at least two verses, for all the songs his sister played on the organ had that many, so these he fashioned after a mighty travail of soul and running of fingers through a tousled mop of hair. The desire for immediate results stimulated his creative energy to such an extent that within the week the immortal quatrains which should deliver him out of bondage, were mailed to the Acme Publishing Co., with instructions to submit the same to their staff of composers for criticism.

Waiting for Wealth

The next two days were trying ones to John. Living as he did six miles from a post office, the rural free delivery mail

service brought his father's farm in touch with the outside world but once daily. Twice the little red wagon had passed the house and plodded slowly over the hill, leaving him sick of soul and moody with a thousand misgivings. The third day, however, it brought a most impressive looking epistle addressed to "Mr. John Doze, Esquire" who clutched it tightly and ran to the barn where he opened it with trembling fingers.

"My dear Mr. Doze," he read, "Our critics have carefully examined your song words and find them unusually meritorious. In fact they give rare promise, and we have been strongly advised to accept your work. As our composers, however, are retained at a large salary there is a fee of ten dollars attached for setting the words to music. Upon receipt of this amount we will arrange to have them do this at once."

John suppressed a whoop and paced excitedly back and forth in front of the line of cattle. The placid animals chewed the quid ruminant, oblivious of the fact that genius rampant was stalking before them. "I'll show 'em! I'll show 'em!" he cried, throwing a verbal gauntlet at the feet of the world. The clause mentioning the ten dollar fee disturbed him for a moment only. The week previous he had sold two calves his father had given him for fifteen dollars. The money he received was for a new suit; however, the suit could wait. The next mail took two-thirds of his calf money to bull his artistic product soon to be thrown in the open market for the delectation of melody-mad mankind.

While waiting for his song to be assembled, John spent considerable time distributing mental largess. He scattered gratuities with ruinous liberality. Before fortune had bruised her knuckles on his door, there had been nothing in existence which he desired that one hundred dollars wouldn't buy a dozen of. But his horizon now widened immeasurably. He was very tolerant of those who had misunderstood him—in fact, he practiced a sweet, sad smile while hoeing cucumbers in the back lot, which should show that while he forgave, he could not forget.

A Call for Funds

Now came another letter from the Acme Publishing Co., which, while highly flattering in content, caused him much worry. It seemed his song was completed, and was now in manuscript form. John was strongly urged not to sell his rights to anybody.

"Of course," the letter went on to say, "the song is yours to do with as you please, but its unusual quality has interested our composers to such an extent that they have advised us to publish it and pay you a royalty annually on all copies sold, so that you will receive a large income in the event of your song attaining the popularity which its merit promises. Our price for publishing a number is \$100."

John was in despair. He did not answer this letter, for the terms were excessively prohibitive. His acre of cucumbers, now nearly ready to market, would not bring him more than fifty dollars at the most. The opalescent bubble had burst. Imagine his joy, then, when about ten days later the little R. F. D. wagon stopped again, leaving yet another letter for him from New York. "After a long conference," it said, "we have decided that we cannot let so good a business opportunity slip through our hands. We have decided to offer to bear one-half the expense of publishing your remarkable song. This is most unusual and should convince you of

our sincerity. We know this is an opportunity you cannot afford to miss. Send us fifty dollars at once, and we will go ahead with the song on the terms quoted in our previous letter."

John carefully filed this letter away with his other correspondence with the Acme Publishing Co., and the next day began to pick cucumbers.

The Reliable Cucumber

It takes several dozen hundred cucumbers to fill a crate and there are a great many crates to the acre. The cuticle of the cucumber is about as grateful to the touch as the never-blooming but ever-green cactus which struggles with the rubber plant for a place in the sun in every Harlem window. In the garnering of his crop John underwent a variety of vertebraic torture that would have gladdened the soul of Caligula. However, at the end of a week of heart-breaking toil, the last potential pickle was plucked from the parent vine and sent on its way to Heinz. Thirty-six hours later the treasurer of the Acme Publishing Co. received a check with "J. Doze" scrawled across its back. That optimistic indorser, three hundred miles away, could almost hear the whir and hum of the huge presses as they ran off copy after copy of "My dear old Northern Home 'way up in Maine."

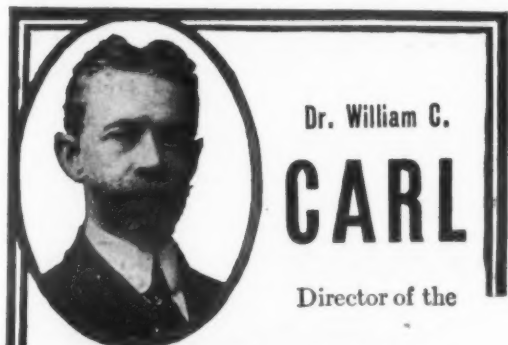
But alas the humming, if there was any, was the Wallingford-like chant of the "treasurer" in the "office" of the Acme Publishing Co., and the burden of his refrain was "There's another one born every minute." After he had transferred the daily offerings from the mail to his inside pocket, he arose and with mock gravity addressed an imaginary meeting of stockholders and directors. "Mr. Chairman and Stockholders," said he, "for the past three months our business has been unusually good. I have to report a clear profit of several hundred per cent. on our invested capital. However, in view of certain regulations concerning the use of the mails and the skeptical attitude of certain government inspectors as to the integrity of our widespread commercial operations, I suggest that we close up our business temporarily, to resume it later in other fields—as yet, uncultured."

He took a farewell look at the dingy hall room which had been the nucleus of his wide-spreading depredations. He patted the Underwood No. 4 whimsically. "Not so bad, old friend! Not so bad!" he murmured. Then, as he passed through the dark hallway on his way to the street he flung the keys of the offices of the Acme Publishing Co. into an ash can. Hailing a passing taxi, he went merrily to the bank—and then to the nearest steamship office.

Mr. John Doze no longer watches for the little R. F. D. wagon to see if it stops at the farm house gate. His supreme passionate outburst over, he has returned to the soil for solace and comfort, and he has found that nature is really wonderful if you give her half a chance. Next year he will raise two acres of cucumbers where before he raised but one. Meanwhile, the Acme Publishing Co., after enjoying a period of luxurious inactivity, will doubtless reorganize at no distant date, and, after flourishing as mightily and ephemerally as of yore, will again lapse into oblivion—in undisturbed evolution.

"And to think that we send missionaries to China!"

Richard Buhlig, the pianist, is one of the American musicians still remaining in Berlin.



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How Earlier Study Gives European Children Advantage Over American

"WHEN it comes to music," said Mme. King-Clark, in a recent interview, "European children have a great advantage over their young American cousins." Mme. King-Clark spent many years in Paris and Berlin with her distinguished husband, the late Frank King-Clark, and thus had an excellent opportunity of contrasting European conditions with those in this country.

"In Europe," the singer went on to explain, "a child begins to study music at the age of six, at least five years before the American student begins. When I say music, I mean singing. First the child learns the notes, then the placement of them, and then how to sing any scale set before him. Thus, by the time he is eleven or twelve years old, he can pick up almost any piece of ordinary music and sing it without the aid of a piano."

"Music, especially in Germany, is part of the national life. Children of a tender age can sing music that would astonish the average American voice teacher. They get pleasure out of singing. Small wonder, therefore, that Germans, Austrians, Russians and Italians have, for hundreds of years, given the world its greatest musicians, composers and singers. If Americans would instill more of the music spirit in children, America would be a more musical nation."

"When it comes to voices, no country

in the world produces a sweeter or better quality than America. In Europe today the voice of the American girl is equal to any there is to be found. The American critics are right in a measure when they say that the reason so many young American singers fail is that they rush upon the concert stage or try for opera before they are fully prepared. I often found that many of Mr. King-Clark's American pupils were of the impression that they were finished artists, simply because they had taken ten or a dozen lessons."

"But the American singers who do become full-fledged artists rank with the best in the world. I find that American men make excellent Wagnerian singers, and the best opera houses of Germany and Austria contain many of them."

Reed Miller and Nevada Van der Veer Spending Summer in Adirondacks

Reed Miller, the American tenor, and Nevada Van der Veer, contralto (Mrs. Reed Miller), have completed their season and have gone to their camp on Otsego Lake in the Adirondacks, where they will devote their time to Summer sports until the opening of the next season. These two artists, who have been under the management of Loudon Charlton this year, will continue under the same management for the coming season. An especial feature of their work

this year has been the number of joint recitals in which they have been heard and which have been especially successful, both because of the meritorious work of the two singers and their unique programs. In addition they have been heard separately at many festivals and in important appearances in recital and oratorio. This season has been the best which these artists have ever had, both in number and importance of engagements.

VOICING FRENCH GRATITUDE

Saint-Saëns and d'Indy Join in Testimonial to United States

Among the artists who contributed testimonials to the album expressing the gratitude of France to the United States for its generosity shown the sister republic ever since the war began are the composers Vincent d'Indy and Camille Saint-Saëns. The album, containing autographs or specimens of the work of men distinguished in the various branches of art, science, etc., was formally presented to the United States through Ambassador Sharp on May 29.

M. Saint-Saëns's contribution to the album was as follows:

"Do not go to America, I was told. Everything there will shock you, displease you. 'Let us see for ourselves,' I said to myself. And behold, from the very first I have been charmed by this extraordinary country, where the future of humanity is being worked out. And besides, how not be pleased in a country where the women are so beautiful and so well dressed?"

M. d'Indy wrote as follows:

"The day that the United States rides its orchestras and schools of German musicians, I am firmly convinced, that then will arise, for liberated musical America, the dawn of a new art, which will spread itself over the world in works truly beautiful and original."

DIVORCE FOR MME. MAUBOURG

Former Metropolitan Singer No Longer the Wife of Claude Bede

Mme. Jeanne Maubourg, the mezzo-soprano, formerly of the Metropolitan Opera Company, was granted a decree of divorce in the Supreme Court of New York, on June 17, from Claude Bede, French actor and singer. The anonymous co-respondent in the case was described as "a plump young blonde." Bede did not defend the divorce action.

Mme. Maubourg testified that she married Bede, who is fifty-six years of age, in Jersey City in 1911. She obtained a separation about two years later, saying that Bede made her unhappy because of his objections to America and Americans.

Mme. Maubourg was herself sued about a year ago by Mrs. Emilie Op de Beek, of New York, for \$50,000 damages for alleged alienation of the affections of Dr. Ferdinand Op de Beek, but the plaintiff later withdrew the action after Mme. Maubourg had paid \$500 for costs and promised to have no further relations, business, professional or social, with Dr. Op de Beek. Mme. Maubourg asserted that her relations with Dr. Op de Beek had been merely those of physician and patient.

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CONCERT TOUR FOR EMMA ROBERTS

War Forces Contralto to Give up Engagements in Opera Abroad

A YOUNG American artist whose name must be added to the constantly growing list of singers who have demonstrated that the great musical centers of the United States offer advantages for study equal to the best to be found in Europe is Emma Roberts, the contralto, who was soloist during the past season with the New York Symphony and the Philadelphia Orchestra. Plans have already been made for an extended concert tour for this young singer next season.

In addition to orchestral engagements last season Miss Roberts appeared at a notable concert in Symphony Hall, Boston, in company with Frieda Hempel of the Metropolitan Opera Company, and at a performance of the "Messiah" given in New York University; also an engagement as soloist with the Liederkranz Society of New York.

Following her studies here Miss Roberts spent two years in Europe for the purpose of studying operatic rôles. Before the war began Miss Roberts was engaged for appearances in opera in cities in northern Germany, including Königsberg and in Riga, Russia. She was also engaged for the Royal Opera in Munich for the season of 1915-16. All of the plans had to be abandoned after the outbreak of hostilities. This was a decided disappointment to the young singer, as she was prepared with a repertoire, including more than thirty operatic rôles. She has at her command the title rôles in "Carmen" and "Mignon," *Delila* in "Samson and Delilah," *Orpheus* in "Orpheus and Eurydice," *Azucena* in "Il Trovatore," *Amneris* in "Aida," *Ulrica* in "The Masked Ball," *Suzuki* in "Madama Butterfly," and in the Wagnerian operas such rôles as *Erda*, *Brangäne*, *Ortrud*, *Waltraute*, *Fricka* and *Magdalena*.

Not only has Miss Roberts given particular attention to the study of operas,



Emma Roberts, American Contralto, as "Delila"

but she has also prepared programs for recitals, including the *lieder* compositions of Schubert, Schumann, Brahms, Strauss and Wolf, as well as programs of French, Italian and English songs. She has also spent some time in work on oratorios, the warmth and volume of her voice being especially adapted to this class of music.

Pupil of A. Y. Cornell Plays Recital at Albany Academy

ALBANY, N. Y., June 21.—Adelaide Belser, a pupil of A. Y. Cornell, musical instructor at the Academy of Holy Names, gave a recital at the Academy Sunday afternoon. Beethoven, Chopin and Liszt numbers were on the program and Miss Belser exhibited talent of a high order. She will give recitals at

Round Lake in July under the direction of Mr. Cornell and will attend the MacDowell institute at Peterborough, N. H. W. A. H.

William Simmons to Sing in Atlantic City on July 4

William Simmons, the popular baritone, has been engaged to sing at the opening at the New Traymore Hotel, at

Atlantic City, on the evening of July 4. On this occasion Mr. Simmons will sing the aria "Eri tu" from Verdi's "Masked Ball," Schumann's "Two Grenadiers," Bruno Huhn's "Invictus" and De Koven's "Recessional."

UTICA TEACHERS FORM BODY

Local Branch of State Organization Elects Its Officers

UTICA, N. Y., June 16.—The introduction of music as a major subject in the public schools of the State; the removal of the barrier of professional jealousy; the promotion of good fellowship and appreciation of each other's work in the profession. These are some of the objects of the movement with which a score of Utica musicians identified themselves in the organization of a Utica branch of the New York State Music Teachers' Association at a meeting held recently.

Following an entertaining talk by Frederick Schlieder, of New York, president of the State association, a general expression of approval resulted in the election of the following officers:

President, Henry Rowley; vice-president, Alfred H. Jay; secretary, Donna V. Garretson; treasurer, Minnie I. Wright; membership committee, Gordon R. Peters, Alice Watson, Adela Van Gumbster, Albert J. Sittig and Dewitt C. Garretson.

STARTS BIOGRAPHICAL SERIES

Emil Seifert Issues Interesting Booklets on American Musicians

Emil Seifert, the veteran and distinguished teacher of Brooklyn, has commenced the issuing of a series of booklets which seem destined to add valuable data to the recording of American musical history. Their purpose is explained in this description: "Historical Elucidation of the Cultural Progress of Musical Art in the United States of America by a Series of Biographical Sketches of the Most Distinguished Musical Artists and Pedagogues of the Country."

The first booklet is devoted to August Arnold, concert pianist and piano pedagogue. The second relates to Richard Arnold, concertmaster, solo violinist and conductor. The careers of these musicians are sketched in an interesting and comprehensive manner. The price of the booklets is fifteen cents each, and they may be obtained from Charles H. Ditson & Company, 8 East Thirty-fourth Street, New York, or from Mr. Seifert personally at 991 Sterling Place, Brooklyn.

Modern Music Played by Adriano Ariani in Brooklyn Recital

Admirers of modernist music found interest in the recital of Adriano Ariani at Memorial Hall, Brooklyn, on June 18, when whole tone scale effects from the pens of Debussy, Ravel and Scriabine were heard in considerable variety. Among the Debussy numbers given by the pianist was "Images," the Ravel numbers were "Gaspard de la nuit," "Ondine," "Le Gibot" and "Jeux d'Eau," and from Scriabine was heard Fifth Sonata, all bearing adequate testimony to the accomplishments of the player. Liszt's transcriptions of "Trovatore" and "Rigoletto" and parts of Chopin's Ballade in A Flat and Fantasie Impromptu were granted as encores. The audience was most enthusiastic.

Musicians' Fellowship Society Incorporated

The Musicians' Fellowship Society of New York City, a membership corporation, was granted a New York State charter in Albany on June 22. Its object is stated as being to bring together musicians for their benefit and procure equal opportunities and advantages for all members. The directors are Frank S. Hastings, Amy R. Sowards and Jane L. Ash, all of New York City.

Harry R. Detweiler's repertoire class in piano, assisted by Lemuel Kirby's vocal class, was recently heard in eleven programs distributed over five consecutive days, in the New England Congregational Church, Aurora, Ill.

Elsie Van Guysling and Laura Marcia Nellegar, of Albany, graduated from the Troy Conservatory of Music last week.

FREMSTAD SCORES AS FIFTH WOMAN IN MAINE WOODS



Olive Fremstad, Noted Soprano, Photographed in the Maine Woods

The first catch of the season was made by Mme. Olive Fremstad a few days ago at her Maine camp near Bridgeton, when she brought home a string of black bass after a seven hours' boating trip. Mme. Fremstad is a firm believer in the outdoor life during the Summer months, and spends the time in fishing, walking, motoring and wood chopping—her favorite avocation.

Besides, there is the preparation for next season's concerts, for the noted Wagnerian soprano is scheduled to make a tour under the direction of the Booking and Promoting Corporation, which will take her as far west as Denver.

Mme. Fremstad intends remaining at her Summer camp, near Bridgeton, Me., until it is time for her to commence her tour.

The New York *Evening World* has called attention editorially to the city's laxity in the way of park music appropriation. "Why must the municipal expense pruners always begin by cutting off pleasure and profit from those to whom it means the most?" it asks.

The Music Lovers' Class of Quitman, Ga., gave a musicale on June 15 in the Library Studio. Pupils of Florence M. Guise in piano and theory were heard in a unique program. The soloists were as follows: Martha B. Williams, Mildred Bennet, Ella Carroll, Elmer T. Williams, Jr., George W. Hubert and Arthur D. Malloy.

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IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Yeatman Griffith, the American teacher of Florence Macbeth and Hardy Williamson, who has had a busy season in spite of his late arrival in America, will hold Summer classes in New York in order to accommodate the many foreign and out-of-town pupils who wish to continue their studies with him this Summer. The two above mentioned artists will spend these months with Mr. and Mrs. Griffith preparing their next season's repertoire. The scope of Mr. Griffith's work is shown by the fact that he has students from all parts of the world. He has at present pupils from South Africa, England, Canada, Pennsylvania, California, New York, Texas, Minnesota and Ohio, a list which does not include other foreign students who were with him during the Winter. Among those studying with him this Summer are Pauline Donnan, of the Carl Rosa Opera Company, London, and Leicester Parker, formerly of the George Edwards Company, London, and the "Lilac Domino" company, New York. Many teachers are taking advantage of the opportunity to study the Griffith method of tone production and to coach in songs, oratorio and opera.

The following recitals will be held at the American Institute of Applied Music during the Summer session: June 23, at 11 A. M., Rose Karasek, pupil of Miss Chittenden; Friday, June 25, 11:45 A. M., Mrs. Gladys L. Davis (assisted by Mrs. Powers) pupils of Mr. Lanham; Wednesday, June 30, at 11 A. M., Elloda Kemmerer, pupil of Mr. Baker; Wednesday, July 14, at 11 A. M., Mr. Estill and Mr. Steuterman, pupils of Mr. Sherman; Wednesday, July 21, at 11 A. M., Miss Des Anzes and Mr. Giddings, pupils of Mr. Hodgson; Wednesday, July 28, at 11 A. M., to be announced.

The last reception and musicale by Grace Whistler took place on June 13. Miss Whistler's pure deep contralto voice was heard to fine advantage in the aria, "Joan d'Arc," by Tchaikowsky, as well as in three delightful songs, "Recollection," "The Brook" and a "Lullaby," by Clara Korn, which were accompanied by the composer. Miss Whistler was assisted by her pupils, who revealed excellent training, Grace Bishop and Conrad Kuck doing particularly good work.

Nine singers from the studios of W. Ralph Cox were heard in recital at the Warford School of Music, Morristown, N. J., on the evening of June 17. The cordial manner in which the program was received by the large audience present attested to the excellent work done by the singers. Mr. Cox closed his New York studios in the Metropolitan Opera House Building last week, and will spend his vacation on the Pacific Coast.

Walter L. Bogert, the vocal teacher, has closed his studio for the Summer and will reopen it on October 1. He will be at Belgrade Lakes, Me., until July 7. Mr. Bogert is editing the voice department of the *Etude* for August and the *Pictorial Review* for October and November will include articles on voice written by him.

The artist pupils and faculty of the Russell Studios, Louis Arthur Russell director, have been giving a series of recitals during May and June, which are of more than usual significance. The programs have been arranged from the regular courses of study in the undergraduate and post graduate courses. The vocal recitals by professional stu-

dents, Jessie Marshall, soprano; Anna Benedict, contralto; Samuel Craig, tenor, and others presented varied programs of classic modern and neo-romantic schools, of high order, but the most significant feature of these programs was the piano-forte work, which included a concerto evening, a sonata evening, a Chopin evening, a program of Chopin polonaises, a Schumann evening, a program of romanticism, etc. The burden of this work has been carried by some of the class of 1915, including especially Eva Snell of Newark, Percy Wyckoff of Bayonne, N. J., and Dora Evans of Wellsboro, Pa., with several members of the class of 1916, including Margaret MacKay, Dorothy White and Gertrude Kautzmann of Newark, Marguerite Beaupre of Orange, N. J., and Leo Arandarski of Newark. These recitals will be finished the week of June 28, after which Mr. Russell will take a few days' vacation preparatory to his Summer Normal Sessions which begin in Newark July 6, and in Caldwell-Highlands during August, with special Summer sessions during July in the Carnegie Hall Studios.

Oscar Saenger's artist pupils, Marie von Essen, contralto, and Albert Wiederhold, bass-baritone, were soloists with the Newton (N. J.) Choral Society and the Dover (N. J.) Choral Society, when they presented Cowen's "Rose Maiden" on June 1 and 2, under the direction of a former Saenger artist, Mrs. Rae Silberg. The chorus sang splendidly. Miss von Essen was enthusiastically received by a large audience in both cities, and praised for her beautiful voice and charming personality. Mr. Wiederhold received an ovation after his first solo in Newton. Miss von Essen has made remarkable progress of late, singing a number of concert engagements in New York and vicinity, as well as securing the solo position at the Old Dutch Reformed Church in Brooklyn. Since Mr. Wiederhold's return from England he has devoted such time as his concert engagements permitted to making talking-machine records, particularly of English songs and ballads.

Florence McMillan, coach and accompanist, will spend the first part of her Summer as coach in the opera class of Fernando Tanara, formerly of the Metropolitan, in the Adirondacks. After the completion of her work in this capacity she will leave for California and other points on the Pacific Coast.

Abraham Goldfuss, the Russian violinist, who last Spring received the first violin diploma ever given by the Peabody Conservatory of Music, has spent this last season in New York, studying with the distinguished violinist and conductor, Theodore Spiering. Mr. Goldfuss is to return to Baltimore, at No. 552 North Gay street, for the Summer, to instruct a limited number of pupils.

Virginia Los Kamp, a pupil of Adelaide Gescheidt in the Miller Vocal Art Science, appeared with success with the Kingston Symphony Society at the recent festival in Kingston, N. Y. The contralto also appeared in recital in Rondout Presbyterian Church of that city. She made a fine impression and granted numerous encores. With the Kingston Orchestra Miss Los Kamp sang the tragic "Farewell to the Forest" of Tchaikowsky, her voice easily reaching every part of the spacious auditorium.

Culture Club Gives Von Fielitz Night in Streator, Ill.

STREATOR, ILL., June 16.—A group of Cleveland Bohnet's talented pupils appeared here recently in a well pre-

sented recital. Mr. Bohnet comes down from his Chicago studio to care for his class here. He is director of the Musical Culture Club which holds weekly meetings to study the lives and works of the great composers. During the past season the club made a thorough study of German composers, beginning with Gluck, Bach and Haydn up to the modern contemporary ones of to-day. Besides this study a thorough study of Wagner's "Ring of Nibelungen" was given, Mr. Bohnet giving the story and analyzing the works. The club's last meeting was in the form of a public recital devoted to the works of Alexander Von Fielitz. The program included his three Song Cycles of "Lily Maid," "Fair Jessie" and "Eliand," and the experiment was a big success, the newspapers devoting editorials to commending the club for the upholding of high ideals and standards. The participants in the program were Ruby Smith, Paul Vernon, Mrs. W. G. Foster, Lenna Landes and Mr. Bohnet. The seed which John C. Freund has planted is thus showing a healthy growth upward in this town.

WILFRED GLENN FOR CONCERTS

Walter Anderson to Manage Basso for Coming Season



Wilfred Glenn, Popular Concert Basso

Walter Anderson, the New York manager, has added another basso to his list for the coming season. He is Wilfred Glenn, soloist at the Cathedral of St. John the Divine and the Harlem Dutch Reformed Church of New York City. Mr. Glenn is possessed of a voice of excellent quality and wide range, and he sings with fine feeling. His work at the Paterson, Harrisburg and Allentown festivals, and his appearances with the Troy Choral Society and Providence Arion Society and many concert appearances in New York City and vicinity have stamped him an artist of the first rank.

He has appeared a number of times as bass soloist in such works as "The Messiah," "Samson," "The Creation," the Verdi "Requiem," "The Seasons," "The Children's Crusade," etc., and has also done considerable recital work. His records for the Victor have materially increased his popularity. Mr. Glenn is a pupil of Dudley Buck, the New York teacher of singing.

Two Important Choral Engagements for Mrs. Northrup

Mrs. Grace Davis Northrup, the former California soprano who has been in New York for several years doing successful professional work, will return to California the first of July especially to sing the soprano rôle in Mendelssohn's "Elijah," which is to be given in the Oakland Auditorium on July 7 by the Alameda County 1915 Chorus under the direction of Alexander Stewart.

Mrs. Northrup has been engaged for the November concert of the New York Oratorio Society.

A concert was given recently at the Summer home of Mrs. John A. Manning at Loudenville, N. Y., for the benefit of the American commission for relief in Belgium. Gertrude Watson, pianist, of New York, and Hermann Melzer, of the Metropolitan Orchestra, New York, furnished the entertainment.

Jane Lyman Cooper presented her music pupils in a recent recital at Albany, N. Y. Among those taking part were Lucille McManus, Florence McManus, Mrs. D. V. R. Johnston, Florence Flake, Caroline Doudelia and Mary Smith.

EXPLAINS NEW PLAN OF NATIONAL OPERA

Appeal Made for Support of Ambitious Scheme to Give Opera in English

Announcement was made in MUSICAL AMERICA a few weeks ago of the reported organization of a new company, called the American National Opera Company, for the purpose of giving opera in English in all parts of the country. This organization, which has headquarters in Steinway Hall, New York, has sent out a circular letter addressed "To the Music-lovers of America," and more particularly to persons known to be interested in the subject in the leading cities of the country, explaining the plan in some detail, as follows:

"We believe that the time has come to call upon the co-operation of all persons who believe in the power of music, as a means to higher and broader culture, to unite in furthering the production of opera in English, by an efficient company with the highest artistic ideals for the people. Opera is that form of musical art that is most pleasing to the greatest number of people. Never in history have there been so many communities in proximity with so many people desiring first-class opera at reasonable prices.

"Organization and co-operation are the means. The American National Opera Company has been organized with the purpose of presenting grand opera in English, in all the larger cities of America, in a manner to satisfy the highest artistic taste, and at prices within the means of the general public. It is to be a national institution that shall be above mere speculation and become the permanent property of the people, like its libraries and museums, as are the opera houses of continental Europe.

"In what way will this differ from existing traveling companies?

"The operas will be well prepared and rehearsed under the direction of the most efficient instructors and directors, with an advisory board of the most prominent artists to supervise the productions. The company will be made up of singers with exceptional voices, temperamental and histrionic ability, and who can enunciate clearly; a large singing chorus, augmented by local choruses, and an orchestra of artists who will be trained thoroughly. The costumes and scenery will be new. The English librettos will be especially prepared for the company. The repertoire will be made up of new works as well as the classic masterpieces of Wagner, Verdi, Puccini, etc.; special care will be given to the production of works of American composers.

"Why is this not like all other theatrical ventures financially?

"The performances will be given only on a guarantee basis. In all the larger cities our agents are uniting the music lovers into branch associations, which will, by chain subscription, guarantee as many performances as they desire. These associations will be profit-sharing and thus create a permanent fund and eventually sustain a longer season of opera in each city, at a cost only made possible through our syndical co-operation. The capital of the company will be subscribed by as many prominent citizens as can be interested in the project, to be expended only as a security to the opera subscribers, and will be ultimately redeemable at par."

Charles A. Kaiser, representing the new company, has written to various cities in an effort to find agents to help establish local associations and aid in getting subscription guarantees.

Irma Seydel Plays at Commencement of Massachusetts College

BOSTON, June 18.—Irma Seydel, the young Boston violinist, was the soloist at the commencement exercises of Wheaton College, Norton, Mass., on June 15. This makes Miss Seydel's sixth appearance at this institution, which bespeaks the favor in which she is held there for her artistic musicianship and playing. Miss Seydel played her first engagement there when she was but ten years of age.

W. H. L.

Edith Moxom Gray's Plans

Edith Moxom Gray, the pianist, expects to remain in New York City during the larger part of the Summer and will resume her concert work and teaching in the Fall. She has been visiting friends in New Hampshire recently.

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COMPOSER MUST STRIVE TO THINK WORTHILY, SAYS TREGINA

He Must Also Live Worthily, Adds This Musician, in Order to Transmit Noble Thoughts in All Their Purity—Creative Artist's Position that of an Ambassador of a Higher Power—Mr. Tregina's Methods of Composition

WASHINGTON, D. C., June 16.—Arthur Tregina, the composer, is very much alive to the vital movements of today. He lives in the bigness, the unconfinedness of the present.

"In my early works," he remarked the other day, "I endeavored to deliver a message to the people, having in mind the public and often the publisher. But during my years of silence I absorbed perhaps another spirit and when I spoke again it was in the terms of love, for it is love that always will rule the universe. Now I never have the demands of the publisher in mind as I write, but strive only to utter what is within me. Every work turns out to be the re-enacting in tone of some soul struggle which I have passed through or the expression of some deep longing that ought never to be expressed otherwise than in an imaginative work of art. In truth, the public has nothing to offer me that I covet. The pleasure is in the doing of the work and the dreaming of the dreams. That a few loved ones should listen with me now and then to the finished production is more than enough of reward."

As to the methods of his composing, Mr. Tregina had this to say: "I always deliberate long on the choice of a subject, but when this has once been decided upon, the composition proceeds with smoothness and rapidity. I always think in terms of the orchestra and compose directly into the score, usually writing a few pages of score very rapidly in pencil and copying them carefully into the finished form before going on with the composition. One might suppose this might cause a break in the continuity, but I can readily take up the trend of the theme after each interruption."

Composes Directly into Score

"I would not be satisfied to finish a work in the form of a piano part or even a condensed score and then arrange it for orchestra. It is true that some of my earlier compositions were written that way, but I soon discarded that method and now I conceive each part as it finally stands, even to picturing the fingering of each performer. Thus I never have to change a note or readjust a phrase to the exigency of an instrument."

"Moreover, I believe in intercourse with orchestral musicians and I have no hesitancy in asking questions as to the peculiarity of any special instrument. Another thing that has helped me is



Arthur Tregina, Prominent American Composer

that I have always been able to hear immediately performed everything I have written for orchestra. Lately I have had the privilege of supervising the rehearsals of my compositions and in a couple of instances of conducting their public performances. On the latest occasion it was both gratifying and unique to direct an orchestra of professional musicians, one-third of whom had been my pupils."

Of the mental attitude of the composer, he declares: "In my own case I regard the individual as a small and negligible quantity. He should strive first of all to acquire the most thorough technique of his art that he may be able to transcribe fluently the message which may be entrusted to him. Next he should strive to live worthily and above all to think worthily so as to be able to transmit in all their purity the high and noble thoughts which he, as the mere ambassador of a higher power, is to deliver to humanity."

Must Follow the Ideal

"Then without hope of wealth, fame or power, let him woo the Spirit of Truth for its own sake alone, living the soul life—by which I mean devoting every available moment to the contemplation of the beautiful and the sublime in life, in nature and in art. In his daily life, while performing every humble task with unselfish devotion, let him keep his mind on the highest plane of his ideal and after years have fixed this habit of high thought it may be that he will find himself, as it were, *en rapport* with Universal Mind or whatever it may be which inspires the artist and speaks through him greater thoughts than his poor unaided brain could originate."

"If he fails to receive great measure of revealed truth, let him strive to make himself more worthy to receive and remember that the 'rapture of pursuing is the prize the vanquished gain.'"

"But if success has crowned his endeavors and he is acclaimed by the public as a musical seer and a prophet, how much more need for humility and self-abasement. Is he not in truth the mere scribe who utters words of wisdom, the full meaning of which he does not understand?"

"In my own humble experience, I can say with truth that no work ever turned out as I had planned it, that I can never

see even the next step ahead, to say nothing of what is just around the corner; that what I have written is immediately forgotten, only to be recalled by playing over or reading over repeatedly afterwards. Even when I listen to the public performance of my works, I ask myself, 'Can I have written that? It is beyond any conscious conception I have previously had of it.' Then a great wave of humility sweeps over me and I consecrate myself anew to the greater tasks that await me."

Virility in His Works

Those who have heard the compositions of Mr. Tregina cannot fail to discover their intense individuality and virility, for he has embodied the full force of his sincere personality into his music to a great degree. The works which the public has recently given the greatest praise are Suite Caractéristique, an Overture, "The Mountains of the North," a Symphony in E Minor and the Symphonic Fantasia, "North and South."

The first was given its initial performance by the Washington Symphony Orchestra in manuscript and since its publication has been played all over the country. The overture was given a prominent place on the program last season by the Boston Symphony Orchestra. This is now with Leopold Stokowski, conductor of the Philadelphia Orchestra, and it is expected to be performed by that organization next winter. The Symphony in E Minor, dedicated to Count Tolstoi, has won the approval of the Minneapolis Orchestra, which played the Scherzo movement in May. The Symphonic Fantasia has just been completed and tells of a conflict between heredity and environment of a cold northern nature in the warmth of the southland.

It must not be forgotten that Mr. Tregina is a teacher of harmony and composition, with disciples in all parts of the compass. "This part of my career," he asserted, "is largely philanthropic. Those who are able to pay are charged merely a nominal sum. Those who are unable to pay are readily taught gratis if their talents and industry warrant it. It is all a labor of love with me."

Credit to Mr. Freund

In concluding, Mr. Tregina spoke emphatically of American music and musicians. "For the present status of music in America we owe thanks to two great elements," he announced. "To John C. Freund and his propaganda of musical independence, and to the women's music clubs. To Mr. Freund musicians are indebted for much authoritative data as well as for the encouragement and acknowledgment of our musical abilities and strength. As for the women—God bless them!—they have the time to gather organizations and to stimulate a music-loving spirit in a community. And they are doing this all over America with clubs increasing yearly. Music could not thrive without the women!"

WILLARD HOWE.

WHEELERS SING AT 275TH ANNIVERSARY OF SOUTHAMPTON



Mr. and Mrs. William Wheeler, on the Grounds of the Art Museum, at Southampton, L. I.

Music played a prominent part when Southampton, Long Island, celebrated its 275th anniversary in a two-days' festival of music, pageantry and patriotic and historical speeches. The principal address was given by John H. Finley, LL.D., and the musical program consisted of numbers by the village Choral Society under the temporary direction of William Wheeler, and of tenor and soprano songs and duets by Mr. and Mrs. Wheeler.

Mr. Wheeler is entering upon his eighth season as soloist at the unique Summer church, St. Andrew's on the Dunes, and will be heard with Mrs. Wheeler in their annual recital which occurs in July.

Perhaps chief among the points of interest in Southampton is the magnificent Art Museum and its grounds, the gift of Samuel Parrish, the well-known art connoisseur, to the village of Southampton.

Mabel Sharp Herdieu for Worcester Festival

The committee of the Worcester, Mass., Music Festival has announced the engagement of Mabel Sharp Herdieu, the Chicago soprano, for the next festival. She will sing the part of *Alain* in the "Children's Crusade," by Pierné, which will be given on October 5.

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PITTSBURGH, PA., June 21.—A pleased audience attended the first of the public gathering recitals at the Pittsburgh Musical Institute at Fifth and Tennyson avenues last Tuesday night, this being Pittsburgh's latest musical organization. A series of recitals is now being planned by the directors, William H. Oetting, Dallmeyer Russell, Charles N. Boyd and Frank Milton Hunter, in which opportunity will be given to music students to demonstrate their musical ability.

The Tuesday Musical Club has chosen Elizabeth M. Baglin, a popular music teacher, to represent that organization at the convention of music clubs to be held at Los Angeles.

James Stephen Martin gave the closing recital of his very successful season at the Twentieth Century Club last week and arranged a most interesting program for the occasion. E. C. S.

The Country Club, of York, Pa., was the scene of a pleasing musicale recently when the piano and violin pupils of Mary Hanes Taylor gave "An Afternoon with American Composers." Mrs. Franklin Spahr, soprano, assisted.

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THE WIGS OF OPERA SINGERS

THE largest and longest wigs made for the market are made for the operatic stage, and the largest of these are made for Wagnerian parts. Most actresses play in their own hair, supplemented by a switch; but in opera singers would generally look absurd if they sang rôles in their own hair. Much of the effect of heroic size and stateliness that operatic singers get is due to their luxuriant tresses. The best of these wigs—indeed, the best wigs the world over—come from Vienna, relates *Every Week*. The Austrian and German women grow more and better hair than the women of any other country, and they are not averse to selling it.

Operatic wigs, even the most beautiful, do not cost more than \$350 or \$400, because they are made of short hair. It is the long hair, which is made up into wigs and switches for private personages, that costs.

The operatic wigs are made up of short hair, set into soft linen strings. Each of these strings is called a strand, and into each thousands of hairs, from a foot to a foot and a half long, are woven. Each strand looks like a very heavily furred tail. Some wigs are made up of eight or ten strands, and some of the largest have as many as twenty.

"Isolde" Has Chinese Hair

For heroic parts, like *Isolde* or *Brünnhilde*, singers often prefer Chinese hair, dyed, because it is stiffer, keeps its curl better, and looks wilder. For romantic

parts, like *Elsa* and *Elizabeth*, they generally use undyed hair from the heads of German women. For *Madama Butterfly*, Geraldine Farrar uses a wig of Japanese hair.

A prima donna's wig can be a great disfigurement if it is not adjusted properly each time, and if it was not made under her direction in the first place. It is said that Emmy Destinn, whose voice is one of the most beautiful in opera, is not only notoriously careless about her costuming, but never takes the trouble to buy wigs that fit her head, or to adjust them properly.

Wigs Do Not Tangle

The more hair of her own the singer has, the harder she finds it to make her wig look natural. She first braids her own hair tightly and winds it about her head. Over this she winds cotton gauze—surgical gauze—bringing it low about her forehead. When she puts on the wig she pins it firmly through the gauze into her own hair, then brings the face-locks of the wig down and pins them to the low bandage that comes about her forehead and behind her ears. No matter how wild a scene she is called upon to enact, the hair about her face does not become disarranged. The strands of the long wig behind, being made up as they are of short hair, do not become tangled. They divide beautifully and smoothly. The singer can bring a long curl over her shoulder, or one over each shoulder. If the wigs were made of long hair, as they look to be, the hair would tangle terribly, and at the end of a dramatic scene the singer's locks would be an untidy mess.

ROCHESTER CLUB'S GROWTH

Tuesday Musicales Increases Membership and Broadens Scope

ROCHESTER, N. Y., June 19.—An interesting meeting of the Tuesday Musicales was held on Tuesday, June 15, at the home of the newly elected president, Mrs. S. L. Ettenheimer. After twenty-five years of usefulness as a potent factor in Rochester's musical progress, the association has adopted a new policy for future work. Mrs. Ettenheimer placed before the members a scheme in which the principal object shall be the furtherance of musical culture in Rochester; in contradistinction to the previous policy of the club, which had as its chief object the development of musical talent of its members. Over 200 new members have been added to the associate membership list in the past two weeks.

The club is planning a birthday dinner in the Fall to celebrate the twenty-fifth year of its organization, and is looking forward to the possibility of having John C. Freund give the principal address of the evening. Two evening concerts are planned for the coming Winter, and twelve more concerts, six of the latter being given by club members and six by representative artists, Americans if possible. On account of the enlarged membership the morning concerts will be held at the Regent Theater, a new and very attractive building with a fine organ.

M. E. W.

JONÁS'S SEASON AT SALT LAKE

Noted Pianist Opens Big Class There—Choral Music by High School

SALT LAKE CITY, UTAH, June 16.—The music lovers of this city are fortunate in having within their midst the celebrated Spanish pianist, Alberto Jonás, who will conduct a class of Summer students. The class already numbers twenty-five and is made up of not only local musicians but of a few who followed him here from New York and Texas.

Mrs. Percival O. Perkins, a former pupil, entertained last Saturday evening in honor of Mr. Jonás, the guests including all of his former pupils and those also who will form his class while he is in Salt Lake.

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douin Love Song," by Pinsuti. Gabriella Knight, of Florence, Ala., in charge of the vocal music in the Summer School, sang a group of three songs, "On the Shore," by Neidlinger; "Thy Beaming Eyes," by MacDowell, and "The Cuckoo Clock," by Grant-Schaefer. Ola Davis, of Tuscaloosa, sang the aria from the "Barber of Seville," "Una Voce Poco Fa."

MISS HOFHEIMER'S CONCERTS

Star Pupil of André Benoist to Play at Summer School



Grace M. Hofheimer, New York Pianist and Teacher

Grace M. Hofheimer, a star pupil of André Benoist, gave a musical audition Sunday afternoon, June 20, at her studio residence, 123 West 126th Street, for her junior piano students. Among those who distinguished themselves were May Pichler, Winifred Wrigley, Catherine Rodler and Mr. Benoist's two daughters, Louisa and Barnetta.

Miss Hofheimer is not only an excellent teacher, but a gifted pianist, and has secured a good many engagements, among which are her two forthcoming appearances at the Catholic Summer School at Cliff Haven, N. Y., on September 2 and 3 next, on which occasion she is to play two programs of unusual interest.

Good Results Obtained in Kansas Town's Production of "Messiah"

WELLINGTON, KAN., June 20.—Although but one complete rehearsal was available the chorus of forty-five, which sang Handel's "Messiah" under Joseph Maddy's direction in the Third Ward Auditorium recently, performed with considerable polish and came through the trying ordeal with flying colors. Much credit is coming to Mr. Maddy for his persistency and hard work. The solo parts, clearly enunciated and creditably sung in general, were allotted to D. K. Sailor, Zeta Van Gundy, Cameron Marshall, Cora Newbold, Mrs. Walter Archer, Arlene Taylor, Mrs. Harry Clayton and Orville Prock.

Ben Franklin Pupils in Albany Recital

ALBANY, N. Y., June 21.—The vocal pupils of Ben Franklin gave a complimentary recital Wednesday night at St. Andrew's Hall, the event closing their work for the season. They were assisted by Thomas Francis O'Neil, violinist, and Mary Weaver and Abram Zweeres, accompanists. Those who took part were Etta Aussiker, Florence Keith, Eleanor Chatham, Esther Weisburgh, Louise O'Brien, Mrs. E. H. Rowley, Bertha E. Barends, Ottie Brenner, Anna Aston, Vera Clemenhire, Joseph Flynn, John Aussiker, John Becker and Eugene Stocker.

Gives Organ Recital for Albany Club

ALBANY, N. Y., June 21.—An organ recital, complimentary to the members of the Albany Rotary Club, was given at St. Paul's Church on the new Flora

Brady Gavitt organ, by T. Frederick Candlyn, the new organist and choir-master of England. The program was as follows: "America"; prelude, Rachmaninoff; "Woodland Sketches," MacDowell; "To a Wild Rose," "From an Indian Lodge," "To a Water Lily," "Told at Sunset," Toccata from Fifth Symphony, Widor.

W. A. H.

NORDICA OF SOUND MIND WHEN SHE MADE WILL

Testimony of Thursday Island Witnesses Submitted to Court—The Bequest to Mr. Simmons

That Mme. Lillian Nordica, the prima donna, was sane when she signed her last will during her final illness in the hospital at Thursday Island, in the South Seas, was sworn to by the witnesses to the instrument, in testimony which was placed on file in the Surrogates' Court of New York on June 22.

Surrogate Cohalan issued a commission to Charles Hartlett, American Vice Consul at Melbourne, Australia, to take the testimony of witnesses, for use in the contest of Mme. Nordica's will brought by her husband, George W. Young, a banker, who alleged that the singer was of unsound mind and under undue influence when she made the will, excluding him from any share in her estate, which is valued at between \$500,000 and \$1,000,000.

Mme. Nordica left the larger part of her estate to three sisters. Young has filed a will in Monmouth County, New Jersey, made by his wife in 1910, in which he is a beneficiary, and which he seeks to have probated.

The deposition of William Miller Lee-Bryce, Governor Resident on Thursday Island and Police Magistrate, told of the singer's last days. The deponent said he had no doubt of Mme. Nordica's sanity and capacity to make a will, in spite of her illness and the shock she had suffered as the result of a shipwreck. He said that, after the witnesses had signed the will, Mme. Nordica said:

"I feel that I can die satisfied, now that this matter is completed."

The singer's husband, Mr. Young, who was mentioned in the last will only to the extent of his having been advanced \$400,000 which, Mme. Nordica recited, was "the full or more than full share to which he might be entitled in my estate," contends that his wife was unduly influenced by her secretary and accompanist, E. Romaine Simmons. The latter receives \$30,000 under the will. Mr. Lee-Bryce testified that Mr. Simmons was present in the singer's sickroom when the papers were being signed and that he (Simmons) told Mme. Nordica he did not desire his name to remain in the will as a beneficiary. In reply, Mme. Nordica then requested, according to Mr. Lee-Bryce, that the document be unchanged.

CLUBS' CONVENTION OPENS

Large Attendance of Notables Marks Inaugural of Biennial

[By Telegraph to MUSICAL AMERICA]

LOS ANGELES, CAL., June 22.—There is a large attendance at the Biennial Convention of the National Federation of Music Clubs, now in session here. Attention is being given to revising the constitution. Excellent arrangements have been perfected for the event. Among the arrivals are the following:

Yvonne de Tréville, Mrs. H. H. A. Beach, Mildred Dilling, Isabel Richardson, Faith Rogers, Mrs. Frank King Clark, Carrie Jacobs Bond, Gertrude Quinlan, Mabel W. Daniels, Princess Redfeather, Ella May Smith, Arne Oldberg, Ernest R. Kroeger, Charles Wakefield Cadman, George W. Andrews, Frederick Preston Search, George W. Chadwick, Horatio Parker, Brian Hooker, Walter Spry, Lawrence Erb, Claude Gotthelf, Cecil Fanning and H. B. Turpin.

W. F. GATES.

Joseph Holbrooke Sailing for New York

A London cable of June 22 to the New York Times announced that Joseph Holbrooke, the English composer, would sail for New York on the *Lapland* on June 23.

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EXPOSITION MUSIC BY SCANDINAVIANS

Swedish Singers in San Francisco
Convention—Norwegian
Chorus of 800 Voices

Bureau of Musical America,
No. 1101 Pine Street,
San Francisco, June 17, 1915.

MME. SCHUMANN-HEINK has arrived from her Southern California home to visit the Exposition. This evening she is to sing at a charity concert in Oakland. She has been much distressed by the serious tone of the diplomatic correspondence between the United States and Germany and expresses relief at the satisfactory turn that affairs have taken. "I love Germany and I love America," she said yesterday. "Each is my country. Why should there be any estrangement? I am an internationalist and I hope that peace will soon come. I weep for the English mothers as well as for the German mothers. The mothers in all the warring lands are suffering."

Saint-Saëns has held several rehearsals of the concert to be given under his direction, working two hours a day with the Exposition Orchestra. The opening concert is scheduled for Saturday evening, when the principal numbers will be the new symphonic episode, "Hail, California," played by the orchestra, Sousa's Band and Organist Wallace A. Sabin; the symphonic poem, "Omphale's Spinning Wheel," the Concerto in A Minor, for violoncello and orchestra, Op. 33, with Horace Britt as soloist, and the ballet divertissement from "Henry VIII." The programs for the remaining concerts follow:

Thursday Evening, June 24—Symphony No. 3 in C Minor for Orchestra and Organ, Op. 78; Symphonic Poem, "Danse Macabre"; Concerto in G Minor, No. 2, for Pianoforte, Op. 22, Katherine Ruth Heyman, soloist; Symphonic Poem, "Phaeton," Op. 39; Symphonic Episode, "Hail California."
Sunday Afternoon, June 27—Symphonic Episode, "Hail California," "Marche Héroïque," Symphonic Poem, "The Youth of Hercules," Op. 30, Two Movements from "Suite Algérienne," Barcarolle, "A Night in Lisbon," Cantata, "The Promised Land," Exposition Chorus, Soloists and Orchestra.

Richard Hagemann has come from New York to take charge of the Exposition Orchestra during the ten weeks' absence of Max Bendix. Oskar Nedbal, who was to have come here, is detained in Europe.

Sousa's Band is proving to be one of the most important musical attractions at the Exposition. The soloists are Virginia Root, soprano, Margel Gluck, violin, and Herbert Clarke, cornet.

Loie Fuller and her company of dancers repeated their brilliant performance in Festival Hall on Saturday evening and last night.

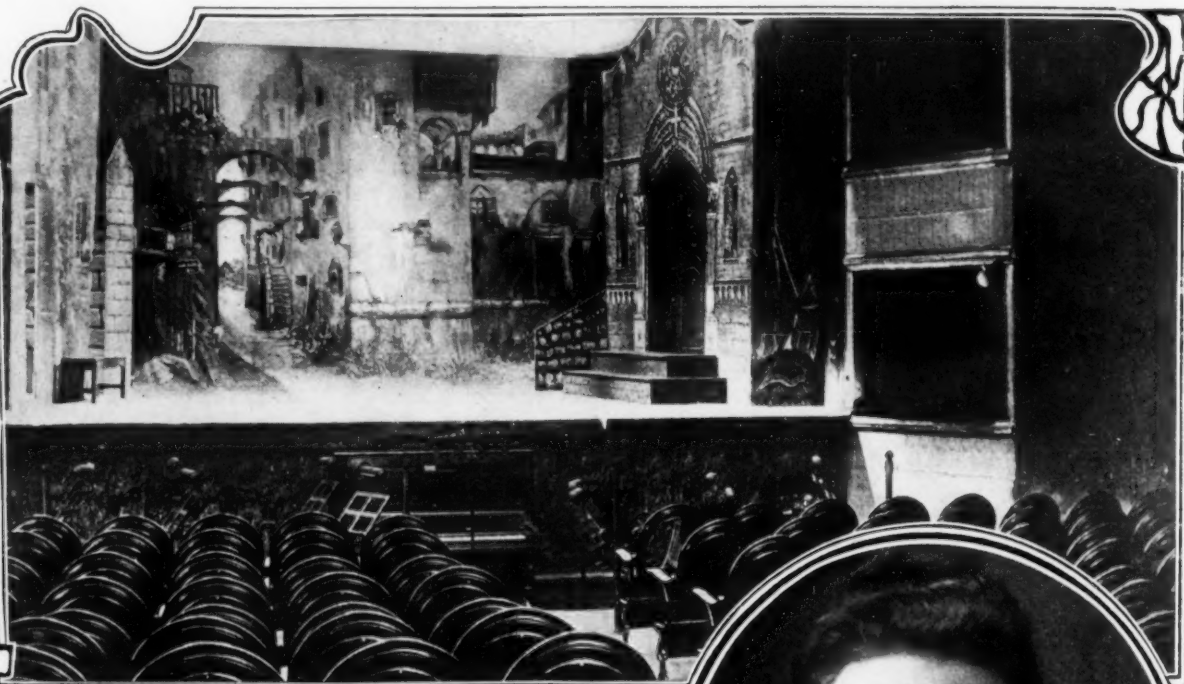
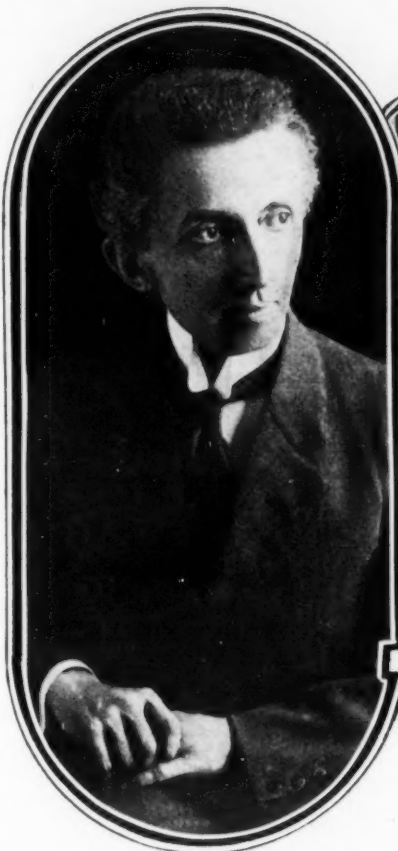
The fifth biennial convention of the United Swedish Singers of the Pacific Coast was begun last night in the new Municipal Auditorium. Among the soloists were Mme. Marie Sundelius, of Boston, soprano; Joel Mossberg, the baritone, who is director-in-chief of the American Union of Swedish Singers, and Gustaf Holmquist, of Chicago, bass. There were 300 voices in the chorus. A second concert is to be given to-morrow afternoon and the convention festivities will continue into next week.

A noteworthy concert of last week was that of the Norwegian Choral Union of 800 voices and the Luther College Concert Band, assisted by Mme. Henrikke Ohlson-Solem. Many of the leading society women of San Francisco took active interest and the auditorium was well filled. This was the program:

Elgar, "Pomp and Circumstance," Luther College Concert Band; a. Choral, "Lover den Herre"; b. Gounod, "Unfold, Ye Portals," Chorus and Band; a. Wagner, "Dich, theure Halle," from "Tannhäuser"; b. Carrie Jacobs-Bond, "A Perfect Day," Mme. Ohlson-Solem; a. Choral, "O Day Full of Grace"; b. Berthold Tours, "Sing, Oh Heavens," chorus and band; a. Aria, "It is enough" ("Elijah"), L. A. Larsen; b. "Lift thine eyes" (ladies' chorus); c. "He watching over Israel," chorus and band; Grieg, "Peer Gynt" Suite; a. Choral, "Kirken den er et gammelt hus"; b. Choral, "Thy Way and all Thy Sorrow," arr. by Bach, chorus and band; a. Wagner, "Elsa's Dream," from "Lohengrin"; b. Mrs. H. H. A. Beach, "The Year's at the Spring," Mme. Ohlson-Solem; Haydn, "The Heavens are telling," from "The Creation," chorus and band; Weber, "Jubel" Overture; a. Choral, "A Mighty Fortress is Our God"; b. Handel, "Hallelujah Chorus," from "The Messiah," chorus and band.

Helen Colburn Heath, the soprano, gave an evening of music in the Hotel Fairmont Monday, assisted by ten of her pupils. THOMAS NUNAN.

EAST SIDE OPERA HOUSE TO PROVIDE EXPERIENCE FOR AMERICAN SINGERS



Verdi Theater, with Stage Setting of "Cavalleria"; and Musical Directors of Milan Opera Company—Clemente de Macchi (left) and Giuseppe Angelini



DOWN on the lower East Side of New York there has quietly been started an enterprise which bids fair to fill an important place in American musical circles. Without much preliminary pother the men and women interested have gone about their work. They have leased a theater, engaged two competent artistic directors and a business manager. They have purchased from a firm that was about to give up its business ghost hundreds of operatic costumes and appurtenances and a library of an uncounted number of operatic scores and parts.

The organization this Spring proceeded to give operatic performances in Italian (for the people of the neighborhood are principally Italians) and did so successfully until the building department stepped in and ordered a change in the structure. This is now being made and the Autumn of this year will see the development of the enterprise.

"It will not be an institution simply for the presentation of opera in Italian," exclaimed Richard Durett, the president of the Milan Opera Company, as the or-

ganization is called; "it will go further than that. My associates and I have for some time realized that there is no place in these entire United States where young artists may obtain stage training in operatic routine under conditions that really obtain in actual opera houses. There are, of course, many teachers who have opera classes and who have succeeded in placing some of their pupils in some of the opera companies in this country, but the usual course open to the ambitious artist has been to go abroad for a period, make his or her debut there and then return here or else remain with some of the smaller organizations on the continent.

Recognize Mr. Freund's Propaganda

"Recognizing the force of Mr. Freund's propaganda, we believe that we can co-operate with American teachers right here in New York in giving their pupils the opportunity of operatic coaching, on a real stage, under an experienced conductor and prepare them fully as well as they could be prepared in Europe. We have engaged Clemente de Macchi and Giuseppe Angelini as the principal directors of the classes, and are already active in expounding our doctrines to many

pupils. We shall not teach singing. The purpose of our rehearsal department is not that. Our task will be to show the pupil, who must naturally be vocally well qualified for the operatic career, how to act and interpret parts correctly."

Renascence of Old Theater

There are many signs of activity at 30 East Fourth street, which is the address of the Verdi Theater, and the home of the Milan Opera Company. Tailors and costumers are busy cutting and refurbishing costumes, the scenic artists are painting new settings, the shoemaker and the *frisier* are active, and in the rehearsal rooms and on the stage there are evidences that the old theater is undergoing renascence.

Both the musical directors are well known through their long activity in operatic circles, Maestro Giuseppe being the conductor on one of Melba's tours around the world. G. A. K.

BOSTON VIOLINIST A WORKER FOR THE SUFFRAGIST CAUSE



Irma Seydel, Violin Virtuoso, Selling the "Suffrage Edition" of a Boston Newspaper. Her Customer is Raymond Simonds, Tenor

BOSTON, June 7.—Irma Seydel, the young violin virtuoso, is an ardent suffragist. In this her home city, the Boston American got out a "Suffrage Edi-

tion" recently, and Miss Seydel traversed the downtown streets for six consecutive hours selling the paper. She collected a goodly sum. "But the one disappointing part of it was," said Miss Seydel, "that a big percentage of the men waited for change when they did not have a penny. However, one of our leading Boston music critics, whom I accosted, gave me twenty cents for one paper." Another victim, as shown in the picture, was Raymond Simonds, tenor soloist at King's Chapel, Boston.

EDDY BROWN'S PERSEVERANCE

Young Violinist Bombarded Hubay Till He Was Taken as Pupil

Eddy Brown, the young violinist whom Loudon Charlton is bringing to America next season, was more than once on the point of abandoning his studies and giving up all thought of a professional career. When nine years old, Eddy was taken by his mother to Budapest to study under Hubay, but that well known master refused to accept so young a pupil. During the term of probation that followed Eddy and his mother, unable to speak Hungarian, found life almost unbearable, and more than once turned their thoughts longingly toward home. On one occasion they had their trunks packed and passage engaged, but were persuaded to try a little longer.

Hubay was ultimately won over by the boy's talent and he finally accepted Brown as a pupil. Not many months passed before the boy's name was known throughout the Conservatoire as the prodigy of the year; while the public career that followed a few years later has borne out the predictions made by the authorities of his study days. Leopold

Auer, in St. Petersburg, did much to further the young man's career.

When Eddy Brown comes to America next Winter he will bring with him an unusual record, for there is not an orchestra of first importance on the continent with which he has not played—not once, but repeatedly—while in England he has won a decided vogue.

REUNION AT BOSTON SCHOOL

Original Operetta Given at Gathering of Porter Pupils

BOSTON, June 16.—The second annual reunion of pupils of F. Addison Porter, superintendent of the pianoforte normal department of the New England Conservatory of Music, was held in Recital Hall last evening. Last year's reunion was prompted by a desire to celebrate the termination of thirty years of Mr. Porter's teaching at the Conservatory. The affair was so successful that the alumni have planned to make it an annual occurrence. On the program last evening was a little musical comedy, "A Spanish Affair," the words by David G. Stevens, music by George Lowell Tracy. Harrison O. Pickering officiated at the piano and the four rôles were taken by Eleanor Marie Mulhern, Mollie Eileen Carroll, Grace M. Lockhart, Kathryn Clements.

This drama was preceded by a musical in which present and former pupils took part. The participants were Mrs. Fae LaGrange-Lyman, Mrs. Eunice Kiley-Cook, Palmyra Tagliebue, Caroline C. Tagen, Helen W. Lund and Minnie C. Wolk. W. H. L.

The Daughters of the Confederacy, Martinsburg, W. Va., gave a concert in the Apollo Theater, that city, on June 17. Despite great heat, a good-sized audience heard the many soloists.



Students of William John Hall appeared in the second recital of the closing series at his St. Louis studio on June 15.

Mary Wells Capewell, soprano, a pupil of Willard Flint, the Boston basso, and William Ellis Weston, accompanist, assisted James B. Hobbs, violinist, in a recital given in Groton, Mass., on June 2.

Superintendent F. Addison Porter's annual recital of the New England Conservatory Pianoforte Normal Department took place in Jordan Hall, Boston, on May 29.

At the last meeting of the University Christian Associations of Morgantown, W. Va., on June 6, a joint recital was given by F. C. Butterfield, organist, and C. Edmund Neil, elocutionist.

Geraldine Farrar was the central figure of a dinner and dance given at the Hollywood Hotel, Los Angeles, on June 12, to welcome her to California and her new occupation of moving picture actress.

Adelina Connell, of Boston, presented her class of pupils in a pianoforte recital in Laughton Hall, Pierce Building, on June 5. An assisting soloist was Marion E. Smith, soprano, from the Marie L. Everett Vocal Studios, Boston.

Carl Webster, the Boston 'cellist, and Frederick Mahn, violinist of the Boston Symphony Orchestra, assisted Ernest Perabo, pianist, at a recital given in Boston, June 8, for the benefit of the Belgian relief fund.

Beethoven's First Symphony was played in Lancaster, Pa., on June 11, by an orchestra of forty pupils of Raymond L. Myers. The symphony was preceded by a violin recital given by Mr. Myers's pupils.

Mary B. Trump, teacher of piano at Irving College, Martinsburg, W. Va., gave an interesting piano recital on June 4, in St. John's Lutheran Church. She was assisted by Jane Rae, elocution instructor.

Evangeline Larry presented a large class in a violin recital in Providence, R. I., on June 5. Assisting the students were Mrs. Maude Tower Peck, piano; Mrs. Margaret P. Kelley, viola; Irma Drowne, flute; Helen Tyler Grant and Mrs. Alice Woodcock, 'cello.

Exceptionally fine was the musical program provided at the evening service on June 13 at the Park Presbyterian Church, Newark, N. J., by Marie Morrissey, contralto; Reed Miller, tenor; Lucille E. Pellet, soprano; H. W. Cann, organist, and D. F. Reese, choir director.

The first of the Summer concerts in Atlanta's parks drew big audiences on Sunday afternoon, June 20. The concerts have been planned by C. E. Barber, director of city music, and J. P. Matthiessen, assistant director, and promise to be better this Summer than ever before.

Edith Proudman's piano pupils gave a recital on June 5 in their teacher's studio, Bridgeport, Conn. Among those heard were Fenelon Spencer, Marguerite Nichols, Bessie Banks and Caroline Hornslea. Horace Jones, violinist, rendered valuable assistance.

Rose Stewart, the Boston vocal teacher, has completed her season's teaching in that city, and starts soon for an extensive vacation trip through the West and ultimately to the San Francisco Exposition, where she joins her brother, George Stewart, who is in charge of the music at the Exposition.

Under the direction of A. H. Handley, the following Boston artists contributed the program at the annual "Ladies' Night" of the West Newton Men's Club, June 9: Ethel Frank, soprano; Amelia Conti-Berenguer, harpist; Albert Edmund Brown, basso, and Erdine Cowlishaw, reader.

An interesting concert was given on June 16 at Methodist Episcopal Church South, University Parkway, Baltimore, by Grace Kittellwill, Katherine Whitelock, Clarence Tucker, Anna Whitelock, Albert Hildebrandt, Edith Perrine Reinhardt, Molly Griffin and W. Stanley Peters.

Mrs. S. E. Hutchinson recently gave a song recital at her home in Germantown, Pa. Mrs. Hutchinson, who is a daughter of E. T. Stotesbury, sang her well-designed program brilliantly. Assisting were Mrs. Dorothy Johnstone Boseler, harpist, and Mrs. Edith Mahon, accompanist.

The Boston Music School Settlement children gave a "Toy Music Festival" June 3, assisted by Harrison Potter, accompanist. Ruth Freed and Stephen Frangon, pupils of John Chipman, the Boston tenor and vocal teacher, were on the program. The conducting of Master George Cohen in Chwatal's "Toy Symphony" was a feature.

The following pupils of Florence E. Hammon's School of Piano, St. Louis, gave a recital recently in Musical Art Hall: Winifred Church, Elizabeth Lord, Louise Edwards, Mary F. Murphy, Louise Major, Nancy Surridge, Mildred Garrels, Mary Kent, Katherine Bradley, Pauline Wurdack, Virginia Black, Mrs. J. S. Bacon and Elizabeth Ehlers.

After serving ten years at the Second Presbyterian Church, Newark, N. J., William W. Bross has resigned as organist and choir-director, and has succeeded Bruno Huhn at the Madison Avenue Baptist Church of New York. Mr. Bross has been for three years director of the Babylon Choral Society, of Babylon, L. I., an organization having some sixty-five active members.

The Worcester (Mass.) Glee Club, Arthur J. Bassett, director, made its initial public appearance on June 10 at the Worcester Country Club House. Carolyn Kiel-Staff, soprano, and Madison O. Heath, baritone, proved excellent soloists. The club officers are Walter P. Hatch, president; Clarence D. Evans, vice-president; D. E. Cook, treasurer, and Walter B. Gaskill, secretary.

About 300 music lovers attended the concert given by the vocal pupils of Mrs. Frederic Martin, at Westerly, R. I., on May 27. Contributing to the program were Mildred Taylor, Clara Pashley, Jessie Clarke, Mary Whipple, Bessie Cross, William Hair, Paul Estey, Edgar Maxson. The program closed with "The Lady of Shalott," Bendall's cantata for female voices.

James Stephen Martin gave the ninety-second song recital on June 7, at the Twentieth Century Club, Pittsburgh, with Mrs. Blanche Saunders Walker and Martha Myers as the accompanists. The participants included Ruth Andrews, Mrs. Harvey S. Fouse, Mabel Kelly, J. H. Barnard, Mrs. William A. Evans, Gertrude Heaps, Anna Large Stevenson, William Leach, Mrs. R. Wilson Smith and Master Bennie Jones.

Flotow's "Martha" was sung on June 6 by the students of the North High School, Worcester, Mass., under the direction of Charles I. Rice. Louise Adams appeared in the title rôle. Edith Perron was the Nancy; Maynard Ginsberg, Plunket; Lynmont Trumbull, Lionel, and Wilfred Gravel, the Sheriff. A chorus of 100 voices was heard and the production proved to be the most notable achievement the music department of the school has undertaken in recent years.

Dr. E. A. Kraft, municipal organist of Atlanta, Ga., was assisted at his free organ concert of June 13 by Joseph Maerz, pianist, whose playing at a private recital during the recent grand opera week there attracted the attention of officials of the Atlanta Music Festival Association. Mr. Maerz played brilliant selections from Wagner, Liszt and Chopin and Mr. Kraft was heard in favorite

Wagnerian music, including the "Ride of the Valkyries."

Alice Allen, of Minneapolis, a senior at the New England Conservatory of Music, Boston, gave a pianoforte recital at that institution on June 7, her program including the Beethoven Sonata, Op. 109; Schumann's Kreisleriana, 11 and 1; four selections from Chopin; Rachmaninoff's Prelude in G minor; Iljinski's Berceuse; Rubinstein's Staccato Etude in C Major; Debussy's Sarabande and Liszt's Concert Etude in F Minor.

At the celebration of Flag Day in Montclair, N. J., on June 14, the musical program was under the direction of Wilbur Follett Unger, organist of the Montclair Lodge of Elks, which conducted the exercises. A trio, consisting of Edward Fajans, violin; Morris Smith, 'cello, and Mr. Unger, piano, played four numbers at the opening and close of the program. Vocal soloists were Edna Palladino, coloratura soprano; Mrs. Eleanor Kemery, contralto, and James M. Roche, tenor.

A symbolical four act dance-play called "The Strife of the Sea Children and the Tree Children for the Earth Child," was presented by the American Drama Society on the estate of Larz Anderson in Brookline, Mass., on June 16. Music for the play was written by Bertha Remick, of Sharon, who was also the composer of the music for the New York suffrage pageant given last year and for the masque, "The Magic Pipes of Pan," recently performed at Peterboro, N. H., by the pupils of Florence Fleming Noyes.

A good program well performed was presented by the Dartmouth College Choir and Orchestra, on June 4, in Hanover, N. H. The program contained Two Spanish Dances, Moszkowski; Arioso in D, Handel, and "Passe-Pied," Gillet; Chorus, "Italian Salad," Gené; Hungarian Dance, No. 1, Brahms; Serenade Melancolique, for solo violin, Tschaiakowsky, Charles E. Griffith, Jr.; Choral Ballad, "Landsighting," Grieg; Spanish Rhapsodie, "España," Chabrier. Prof. Charles H. Morse was conductor.

A piano recital was given Thursday, June 17, by the advanced students of Florence Brown at her Baltimore studio. Those taking part were Elizabeth Backman, Edith Briele, Loretta Clarey, Stanley Clarey, Milton Carman, Ilsa Carman, Catherine Campbell, Julia Donahue, Pauline Eyler, Helen Gartside, Margaret Kirwan, Winifred Pierce, Alonzo Martin, Dorothy Nagle, May O'Dell, Loretta O'Neill, Edwin Shaw, Helen Stromberg, Mary Stromberg, Elizabeth Sweeney, Gladys Sweeney, Howell Sullivan and Miriam Swartz.

Grace M. Bramhall presented Ella Boyce Fifield in an organ recital in the First Baptist Church in Brewer, Me., June 10, assisted by her sisters, Marion L. Fifield, violin, and Alice G. Fifield, violoncello. The performance was excellent. Especially fine were the organ numbers, "Moonlight," by D'Evy; the Pedal solo, Etude (Dance Ancient), by Bricqueville, and the Bach Concerto. Alice Fifield did good work in Van Goens's "Romance sans Paroles," as did Marion Fifield in Saint-Saëns's "The Swan."

Flora I. Cole, pupil of A. Winifred Mayhew, teacher of pianoforte, of Worcester, Mass., gave her initial recital on June 2. Edgar Littleton, baritone, a pupil of Fred Lamb, of Worcester, is making a tour of Maine with singers from the Boston Opera Company, including Ernestine Gauthier, Rodolfo Fornari, baritone, and Mme. Gatti, who has been singing at La Scala in Milan. Another Worcester teacher, Mrs. Charles M. Rose, presented some of her pupils in recital on June 3 and Tucker pianoforte pupils had their annual recital on June 4.

A pleasing piano recital was given recently in York, Pa., by the pupils of Edna Hersh. Assisting in the program were Ellen Alexander, Ethel Beck and Ralph Hersh. Piano pupils of Emma Bosshart gave a recital at her studio. Sarah Glatfelter, contralto, and Charles A. Timperlake, tenor, assisted. The pupils of William P. Julius, assisted by Ursula Ernst, soprano, and Samuel Gross, baritone, gave a piano recital. Several hundred persons enjoyed a delightful musicale given by pupils of Stuart E. Gipe. The assistants were Mary J. Thomas, Mary C. Bush and Francis Hufnagle.

A recent recital given in St. Paul, Minn., by pupils of Mrs. H. L. Simons called out a large audience. Colleen Freeman, the principal participant, was

heard with fine effect in twelve solo numbers, one duet with Cecil Gridley and in the Sextet from "Lucia di Lammermoor," with Lucille Schillo, Cecil Gridley, Walter Kjeldsen, Kenneth Brown and Sanford McCall. Mr. Kjeldsen's solo numbers also gave rise to much favorable comment. Three songs composed by Mrs. Simons were sung by Miss Freeman. Robert Houska, violinist, assisted. Accompaniments were played by Mrs. Simons and Mildred Joy.

A unique musical graduating exercise in Washington, D. C., was that presented by Mildred Rider when Molly Coggeshall, aged nine years, and Elizabeth Coggeshall, aged eleven, became the possessors of diplomas for the completion of the Fletcher course of music. The final marks of the sisters differed only in a few tenths. It was encouraging to note what these children had accomplished in scales, chords, time, modulations, sight reading and transposing. The original composition offered by each showed excellent application of study. Molly titled hers "A Trip to Fairyland," in which she embodied what she termed a dream, and Elizabeth called hers "A Lullaby."

Among recent recitals and concerts at Rockford, Ill., were a song recital by students of Axel W. Titus, on June 7, at Westminster Church; a recital by Nellie O'Malley's pupils at their teacher's studio, on June 5; an organ recital by Helen Low Eaton, assisted by Pauline Rebecca Clemmer, mezzo-soprano, June 4, at Rockford College; a joint recital by Ramona Beckner, pianist, and Wesley Wilcox, baritone, Elizabeth Kimball, accompanist, June 4; three recitals by students of Lena Davis, on June 3 and 4, and a series of three recitals by vocal pupils of Mme. Maude Fenlon Bollman, assisted by piano students of Mrs. John Oberg at Mendelssohn Hall.

Three pupils' recitals at the Schwinger School of Music, Pueblo, Col., were given during the first week in June. The final one was participated in by J. Brown, Margaret and Evelyn Cobb, Donald Crawford, Wallace Halsey, Thelma Rudick, Margaret Berry, Franklin Cramer, Ruth Littlejohn, Esther Dicus, Lucille Anderson, Mildred Clifford, Veta Lane, Laura Elliott, Helen Howard, Lottie Wochwitz, Lucille Baker, Myrtle and Margaret Campbell, Jack Minnis, Margery Starkweather, Pauline Mooney, Mildred Lyngdal, Gloria Briggs, Eleanor Walter, Thelma Leach, Lois Beer, Duncan Leiniger, Pauline Schmidt, Grace Biernbaum and Maurice Whitney.

Pronounced success was gained by a quartet consisting of Edith Hallett Frank, soprano; Lillian Andrews, contralto; Franklin Riker, tenor, and Earle Tuckerman, baritone, in a concert at the Centenary Methodist Episcopal Church of Jersey City, N. J., on June 15. The first part of the program consisted of solos by the four singers and the second was devoted to the song cycle, "In Fairyland," by Orlando Morgan. Particularly enthusiastic applause was given Mr. Tuckerman for his solos, Roger's "The Star," Harling's "If Such Sweet Dreams" and Foster's "The King," and for the baritone solo in the song cycle, which he was obliged to repeat.

C. Winfield Richmond, pianist and teacher, closed his thirteenth season in Bangor, Me., with a series of six recitals of classic, modern and American compositions. Mr. Richmond was assisted by Mrs. Henry F. Drummond, contralto, and Charles Larsen, violin. Mr. Richmond prepared for pianoforte teaching under Isador Philipp, of the Paris Conservatory; Rafael Joseffy, New York; Frederic Maroner and Mme. Virgil, and the remarkably fine work done by the pupils testifies to his ability. Grace Bramhall, of Bangor, a member of the American Guild of Organists, recently presented her pupils in an organ recital. Mildred Stone presented her pianoforte and vocal pupils in a recital at Steinert Hall, Bangor, on June 7.

Ellery F. Tuck, violinist, of Bangor, Me., appeared as soloist on June 15, at the First Baptist Church, Brewer, when Grace M. Bramhall presented W. H. Callinan in an organ recital. Mr. Tuck has just returned from a year's studies with Walter Habenicht, of the Boston Symphony Orchestra. The vocal pupils of Sara Peakes, of Bangor, appeared at two recitals on June 14 and 15. The work done was praiseworthy. Mabelle Sawyer was the accompanist. American composers figured largely on the program. On June 15 a benefit concert in Bangor was given by and for the local festival chorus. Pullen's Orchestra of ten pieces played. Stella Eames was soloist. Piano pupils of K. A. Ringwall, also of Bangor, gave a recital on June 12.

COMMENCEMENT IN CHICAGO'S SCHOOLS

Graduating Exercises Conducted for Five Musical Institutions

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, June 21, 1915.

THE Chicago Musical College held its forty-ninth annual commencement concert and exercises at the Auditorium Theater last Tuesday evening and, notwithstanding the transportation problem (the street car strike was on), the theater was comfortably filled with the friends and patrons of the school.

Among the interesting features of the concert were the playing by the orchestra of a Symphonic March, composed by Florence D. Bettray, one of the students; the performance by Mary Dulsky of the Piano Concerto in C Minor, by Adolf Brune; the excellent singing of the Prayer from Wagner's "Tannhäuser," by Ruby Lyons; the technically clear performance of Wieniawski's "Faust Fantasie," for violin, by Claudia Page, and the interpretation of the aria, "Ritorna Vincitor," from "Aida," by Naomi Nazor. Other students taking part were Leta Mae Forsaith, Florence Eaton, Frank Mannheimer, Stanley Church and John Wiederhahn. Karl

Reckzeh conducted the orchestra in a musicianly manner, and the Hon. Richard S. Tuthill conferred the degrees and diplomas and awarded the medals.

The third of the schools of Chicago to hold commencement exercises and concerts at the Auditorium this year was the American Conservatory of Music, which presented a program by its advanced students last Thursday evening. An orchestra of symphonic proportions, under the direction of Adolf Weidig, gave excellent support to the students in their solo numbers. John J. Hattstaedt, the president, awarded the diplomas, certificates, and medals.

On Thursday evening, June 10, the Columbia School of Music held its fourteenth annual commencement concert and exercises at the Auditorium. The program brought forth the Columbia School Orchestra, under direction of Ludwig Becker, the Columbia School Ladies' Chorus, under Louise St. John Westervelt, and a number of students of the school.

Four recitals on Monday, Wednesday and Thursday evenings and Tuesday morning, constituted the closing programs for the Bush Conservatory. Two of these programs were in charge of Mme. Julia Rive-King, and the other two under Harold von Mickwitz. The conferring of degrees and the address by the president, Kenneth M. Bradley, took place Thursday morning.

Graduating exercises of the Walter Spry Music School were held at the assembly room, Fine Arts Building, Friday evening. A program of numbers accompanied by string orchestra, under Hugo Kortschak's direction, was presented by students. Walter Spry

made an address and presented the diplomas and certificates.

Georgia Kober, president of the Sherwood Music School, gave a lecture-recital, June 10, on "Peer Gynt," with the music by Gr.eg. MAURICE ROSENFELD.

Opening of Midway Gardens in Chicago Postponed

CHICAGO, June 21.—The formal opening of Midway Gardens was postponed from last Saturday evening to Wednesday evening, June 23. On that day the National Symphony Orchestra, under Max Bendix's direction, will give a program of popular and classic music. The Pageant "The Life of Pan" will be given under the direction of Mrs. Arend Van Vlissingen and staged by Carlos Sebastian. M. R.

"Faust" Sung at Palisades Park

Grand opera in a Summer amusement park is the innovation now being introduced at Palisades Park, across from New York, by the Avitable-Martelli English Grand Opera Company. "Faust" was the bill this week and the Gounod work was creditably sung with Salvatore Avitable, conductor, and Philip Fein, stage manager. Among the principals were Agnes Robinson, *Marguerite*; Guglielmo Fraschini, *Faust*; Louis D'Angelo, *Valentine*, and Gilbert Wilson, *Mephistopheles*. "Carmen" is the opera announced for next week.



Sergius Ivanovich Taneiev

A cable despatch from Petrograd, dated June 20, announced the death of Sergius Ivanovich Taneiev, the composer and former director of the Moscow Conservatoire.

Taneiev was born November 25, 1856, in the Government of Vladimir. He attended the Moscow Conservatoire when he was ten, studying piano with Langer. Director Nicholas Rubinstein persuaded the boy's father not to break off the musical education of Sergius and thereafter the latter studied piano with Nicholas Rubinstein, form and fugue with Hubert and composition with Tchaikowsky. He left the conservatoire in 1875, having gained the first gold medal ever awarded in that institution. Soon afterwards he made a concert tour through Russia with the noted violinist, Auer.

Following a visit to Paris and concerts in the Baltic Provinces, Taneiev returned to Moscow to succeed Tchaikowsky as professor of instrumentation at the Conservatoire. He also became chief professor of piano after Klindworth's retirement and N. Rubinstein's death. In 1885 he succeeded Hubert as director.

Taneiev became noted as a piano virtuoso following his debut in 1875 at one of the concerts of the Imperial Russian Musical Society in Moscow. In December of the same year he played Tchaikowsky's B Flat Minor concerto for the first time in that city and thenceforth was one of the chief exponents of this master's piano works. Long after Taneiev ceased to be a pupil of Tchaikowsky the two remained close friends, despite the fact that the younger man frequently criticised his master's music with unsparring freedom.

"Orestes," Taneiev's only opera, is, according to Rosa Newmarch, in many respects purely a Wagnerian opera. This work, "though somewhat cold and labored, is not wanting in dignity, and is obviously the work of a highly educated musician." Taneiev, in his pedagogical work, always insisted upon a thorough theoretical education and the study of the older classical masters. His own compositions are highly refined rather than warmly spontaneous or superficially charming. Among his larger works are three symphonies (one unfinished), an Overture on Russian Themes, a cantata, "John of Damascus," three quartets and an important book on counterpoint.

Elsa von Grofe Menasco

LOS ANGELES, CAL., June 15.—On account of the recent death of Mrs. Elsa von Grofe Menasco, violoncellist, who was a member of the Saint-Saëns Quintet, the Quintet has withdrawn the announcement of its final concert of this season.

Mrs. Menasco was a daughter and

pupil of Bernhard Bierlich, and both for many years were members of the local symphony orchestras. The unusual spectacle of three generations playing in the same orchestra was seen last year in the Lebegott orchestra, Mrs. Menasco, Mr. Bierlich and her son, Mr. Von Grofe, violinist, all playing under Mr. Lebegott's baton in the Popular Orchestra concerts. Mrs. Menasco was a member of several musical clubs and frequently was heard in solo numbers on artist programs. Her pleasing personality made her one of the most popular of local musicians.

W. F. G.

Rose Bloch Bauer

PORTLAND, ORE., June 14.—Mrs. Rose Bloch Bauer died at her home last night. Her death came unexpectedly to her friends, although she had been ill for several months. About two years ago she had a nervous breakdown caused by overwork and since that time she had been confined to her home most of the time. Mrs. Bauer was one of the best known vocalists on the Pacific Coast. For nearly twenty years she was director and soloist at Temple Beth Israel, for fourteen years being at the same time the soprano at the First Congregational Church. These arduous duties together with her large number of pupils combined with her social duties resulted in her nervous collapse.

She was much loved by her many friends and pupils and was always ready to give her services upon charitable occasions, her last public appearance being on a program given for a Salvation Army benefit. Emelie Frances Bauer, of New York, is a sister-in-law and is expected to arrive in Portland to-morrow. Special services will be conducted by Rabbi Jonah Wise. Mrs. Bauer is survived by her husband, father and mother and one sister. She was forty-two years old.

H. C.

Riccardo Lucchesi

LOS ANGELES, CAL., June 15.—The sudden death of Riccardo Lucchesi removed a unique figure from the local musical community. In his early days he fought a duel in Italy over the affections of a young woman, wounded his antagonist and fled to America. In San Francisco he took up musical criticism as well as vocal teaching, and wielded a vital pen. After the San Francisco earthquake and fire he came to Los Angeles and later put in a period in Boston, in one of the music schools of that city, and in New York. He composed considerable music, one work being an opera, "Marquise de Pompadour," selections from which were played by local orchestras.

Mr. Lucchesi's death came suddenly at a local hospital before the musical community was aware of his illness. His funeral was attended by representatives of a number of the city musical clubs.

W. F. G.

C. A. Hermann Wolff

The Hamburg conductor, C. A. Hermann Wolff, died recently. He was the author of a valuable piano method, "Der Kinderfreund" (The Child's Friend), which has been translated into eight languages and of which 100,000 copies are in circulation. He was the composer of piano teaching music, much of which was published under the name of C. A. Hermann. Such pieces as his "Tonbilder," "Traumbilder" and "Der Maskenbal" have been much used for piano students in the early grades. Mr. Wolff made many transcriptions for the piano of works of old and modern masters. He was also a music critic and his writings which appear in "Reklam's Universal Bibliothek" are widely known.

Botho Sigwart

BERLIN, June 2.—Botho Sigwart, who made a name for himself as a composer and who was the son of Prince Eulenberg, died in a field hospital in Galicia from the effects of a wound incurred in battle. During the first months of the war Sigwart had begun to compose an opera. His last opera, "Die Lieder des Euripides," was to have been produced for the first time this year at the Court Opera of Stuttgart.

O. P. J.

Karl Horak

BERLIN, June 2.—The well-known conductor, Karl Horak, died recently at the age of sixty-six in Munich, where he had been active at the Gärtner Platz Theater for more than thirty-two years.

O. P. J.

Julius Wolf

Julius Wolf, a musician, sixty-five years old, died on June 16 in Brooklyn. He was a first violinist in the orchestra of the San Carlo company.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Atwood-Baker, Martha.—Nahant, Mass., June 27; Gloucester, Mass., July 4.

Collins, Mabel, Percival.—Keyport, N. J., June 18; Middletown, N. J., Oct. 8.

Garrison, Mabel.—Spring Lake, N. J., July 13.

Granville, Charles N.—Kinston, N. C., June 27; Greenville, N. C., June 28; Tarboro, N. C., June 29; Wilson, N. C., June 30; Roanoke Rapids, N. C., July 1; Emporia, Va., July 2; Chase City, Va., July 4; Henderson, N. C., July 5; Burlington, N. C., July 6; Asheboro, N. C., July 7; High Point, N. C., July 8; Lexington, N. C., July 9; Statesville, N. C., July 11; Reidsville, N. C., July 12; Lynchburg, Va., July 13; Bedford, Va., July 14; Farmville, Va., July 15; Fredericksburg, Va., July 16; Rockville, Md., July 18; Waynesboro, Pa., July 19; Shippensburg, Pa., July 20; Mechanicsburg, Pa., July 21; Gettysburg, Pa., July 22; Dallastown, Pa., July 23; Elizabethtown, Pa., July 25; Mahanoy City, Pa., July 26; Mount Carmel, Pa., July 27; Bloomsburg, Pa., July 28; Jersey Shore, Pa., July 29; Bellefonte, Pa., July 30.

Gardner, Ida.—Amsterdam, Nov. 30.

Harrison, Charles.—November — tour Wichita Symphony Orchestra, Sedalia, Mo.; Hayes, Kan.; Arkadelphia, Ark.

Hartley, Laeta.—Boston, Aug. 13; Boston (Boston Symphony Orchestra), Nov. 23; Boston (Boston Symphony Orchestra), Dec. 7.

Janaushek, William.—Spring Lake, N. J., July 6.

Kaiser, Marie.—Fall River, Feb. 21.

Levin, Christine.—Athens, Ga. (University of Georgia), July 9.

Reardon, George Warren.—Yonkers, N. Y., June 18.

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Schutz, Christine.—Fremont, O., Dec. 7.

Sundelius, Marie.—Panama Exposition, June 20-28.

Wakefield, Henrietta.—Rochester, Nov. 17; New York (Oratorio Society), Dec. 28-30.

Webster, Carl.—Malden, Mass., June 28.

Wells, John Barnes.—Seabright, N. J., June 25; Spring Lake, N. J., July 27.

Boston Sextette Club.—River Falls, Wis., June 26; Northfield, Minn., June 27; Fairbault, Minn., June 28; Spring Valley, Minn., June 29; Blue Earth, Minn., June 30; Fairmont, Minn., July 1; Lake Crystal, Minn., July 2; Redwood Falls, Minn., July 3; Willmar, Minn., July 4; Dawson, Minn., July 5; Redfield, So. Dak., July 6; Huron, So. Dak., July 7; Brookings, So. Dak., July 8; Pipestone, Minn., July 9; Hawarden, Ia., July 10; Canton, So. Dak., July 11; Cherokee, Ia., July 12; Pocahontas, Ia., July 13; Glidden, Ia., July 14; Dexter, Ia., July 15; Boone, Ia., July 16; Indianola, Ia., July 17; Corydon, Ia., July 18; Essex, Ia., July 19; Sidney, Ia., July 20; Falls City, Ia., July 21; Hiawatha, Kan., July 22; Frankfort, Kan., July 23; Greenleaf, Kan., July 24; Osborne, Kan., July 25; Stockton, Kan., July 26; Phillipsburg, Kan., July 27; Mankato, Kan., July 28; Lebanon, Kan., July 29; Red Cloud, Neb., July 30; Hastings, Neb., July 31; Holdrege, Aug. 1; Kearney, Aug. 2; David City, Aug. 3; Albion, Aug. 4; Nolith, Aug. 5; Norfolk, Aug. 6; Randolph, Aug. 7; Lyons, Aug. 8; Tekamah, Aug. 9.

Orchestras, Quartets, Choruses, Etc.

Gamble Concert Party.—Nashville, Tenn., June 21, 22; Ackley, Ia., June 24; Waterloo, Ia., June 26; Decora, Ia., June 27; Northfield, Minn., June 30; Fairbault, Minn., July 1; Fairmont, Minn., July 3; Redfield, S. D., July 9; Huron, S. D., July 10; Brookings, S. D., July 11; Pipestone, S. D., July 12; Canton, S. D., July 14; Boone, Ia., July 18; Indianola, Ia., July 20; Falls City, Neb., July 24; Phillipsburg, Kan., July 30; Holdrege, Neb., Aug. 2.

Manhattan Ladies' Quartet.—January (Pacific Coast tour); February (tour Wichita Symphony Orchestra) Washington, Kan., Hayes, Kan.

Sousa and His Band.—Panama-Pacific Exposition, San Francisco, Cal. (nine weeks to July 23, inclusive); Willow Grove Park, Pa., Aug. 15, twenty-nine consecutive days; Pittsburgh Exposition, Sept. 13.

Tollefsen Trio.—Round Lake, N. Y., Aug. 6, 7.

One of the Best

To the Editor of MUSICAL AMERICA:

Enclosed you will find money order for renewal of my subscription.

Allow me to congratulate you on publishing one of the best musical magazines in the country. I hope you will have still greater success in the future.

Respectfully,

GEORGE N. LANSING.
Gloversville, N. Y., June 19, 1915.

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Edith Chapman Goold Declares
That Work with Various
Masters Is Essential for Singer
Who Would Reach the High-
est Powers of Interpretation

OF the efficient American concert singers who make their home in New York City there is no one who is more retiring than the popular soprano, Edith Chapman Goold. Avoiding the limelight, dodging the camera man when he sets out to make "snaps" of musical artists, Mrs. Goold conducts her life most unostentatiously in her apartment on upper Broadway. Let it not be thought even for a moment, however, that because she is loathe to place herself in the calcium's glow that she lives prosaically.

On the contrary, she is not only an artist herself but she is the wife of Paul Goold, the well known illustrator, whose drawings are to be found in the leading illustrated weeklies of this country. The Goold home is then, indeed, an artistic one, free as it is from those manifestations with which the sensational artist enjoys adorning himself and his environs.

Evolution of This Singer

In keeping with her modesty Mrs. Goold finds it difficult to talk about herself and the interviewer accordingly must avoid cut-and-dried formality if he wishes to return to his desk with "copy." "You see," related the soprano one day last week when a MUSICAL AMERICA representative called on her, "I never intended becoming a public singer when I began my studies. What you term my reticence is quite a natural sequence, for at heart I am rather the average private individual. My development into a public singer was more an evolution than the following of a chosen profession, or a vocation."

"When a young girl in my teens I took vocal lessons (from Frederick Bristol), like many girls, as part of my general education. My family and my friends noticed that my voice was a bit unusual. So, spurred on, I decided to try for a church position. Up to that moment I had never earned a penny in my life. Can you imagine my joy upon being offered a position for which I was to receive \$300 per year? That sum seemed the most I have ever known. It was fully as much to me then as some fabulous amount paid to a famous opera singer!"

Sang in Leading Festivals

For the last decade Mrs. Goold has been before the public and has proven herself a reliable and praiseworthy artist. She has appeared at such important events as the Cincinnati May Festival, the Evanston and Worcester Festivals and has been soloist with the famous Mendelssohn Choir of Toronto. When Bruno Huhn, the well known composer, organized his Persian Cycle Quartet several years ago, giving performances of his then new cycle, "The Divan," Mrs. Goold was chosen as the soprano of the ensemble.



Above: Edith Chapman Goold (on right) and Her Friend, Anice Terhune, the Composer, at Pompton Lake, N. J. At the right: A Silhouette of the Singer, Photographed by Her Husband, Paul Goold, the Well Known Illustrator. Below: A Recent Photograph of the Soprano

She has been soloist of the Lenox Avenue Reformed Church for many years. The exact number she refuses to divulge when you ask her. She added in connection with it last week: "You see, if I were to tell you how long I have been soloist there, you might be able to figure out my age. I have become sort of a fixture at the church, being re-engaged each May, year after year."

Songs by Native Composers

On Mrs. Goold's programs are found many songs by native composers, many of whom she knows personally, as she does Anice Terhune, with whom she is shown in one of the above pictures.

She is a firm believer, too, in a concert artist's studying with many masters. "I think that to reach the highest powers of interpretation one should work with various authorities. In this way one's vision is broadened and one adds new ideas to one's own, which are bound to become 'accepted' after a time."

Mrs. Goold is contemplating a course of study with Herbert Witherspoon, the

noted bass of the Metropolitan Opera Company in the Fall, prior to the opening of her concert season.

Twenty-eight Novelties on Chicago Orchestra List for Next Season

(By Telegraph to MUSICAL AMERICA)

CHICAGO, June 22.—Plans for next season of the Chicago Symphony Orchestra beginning in October have been made public by Conductor Frederick Stock. Twenty-eight novelties, including symphonies by Kaun, Alfvén, Glazounow, Volbach, Weingartner and Liapounow, will be performed. The first concert of the twenty-fifth year will have on its program festival music composed for the occasion by Mr. Stock, whose Violin Concerto will also be given. There will be few soloists next season, the orchestra itself being featured. Programs national in character will be part of the scheme.

M. R.

Etelka Gerster turned over the proceeds from her recent pupils' recital in Berlin to the war funds.

MINNESOTA MUSIC TEACHERS CONVENE

Three-day Session at Albert Lea
This Week—Mr. Freund a
Speaker

ST. PAUL, June 15.—The Minnesota Music Teachers' Association will convene in Albert Lea for a three-day session beginning June 22. The official convention program embodies some very attractive features, including the visit and address of John C. Freund, editor of MUSICAL AMERICA.

With the exception of Mr. Freund, whose address is scheduled for Wednesday evening, Mrs. Edward MacDowell, whose appearance will take place on Tuesday, and Victor Bergquist, only Minnesota musicians have been given a place on the programs. Those from this State who are announced to appear are Mary A. Molloy, of Winona; James Lang, of Minneapolis; R. Buchanan Morton, of Duluth; Gustav Flaaten, of Duluth; Elsie M. Shawe, of St. Paul; Hattie S. Fuller, of Albert Lea; Willard Patten and Donald Ferguson, of Minneapolis, and Caryl B. Storrs, of the Minneapolis Tribune.

One entire program will be given over to a program by Minnesota composers. Two miscellaneous programs will be given, in one of which two-piano compositions will be the feature. William McPhail is the president of the association.

Great stress has been placed on the announcement that Mr. Freund will give the inspiration of his participation in all of the deliberations of the week.

F. L. C. B.

LUCY GATES AVERTS PANIC

Soprano, in Home State, Wards Off Disaster at Concert

LOGAN, UTAH, June 20.—Lucy Gates, the soprano, to whom Utah music-lovers point with particular pride, for Miss Gates is a native of this State, sang at the Agricultural College here recently and drew a tremendous crowd. Although not generally known, the fact is that Miss Gates's presence of mind served to avert a panic on this occasion. The throng which assembled to hear her was so great that, being a trifle late herself, Miss Gates found difficulty in gaining entrance into the auditorium.

In the meantime, the supports of one of the galleries threatened to weaken under the strain. Hearing of the impending catastrophe Miss Gates, who was still outside, sent word to those in charge suggesting that since she could not get into the hall and sing without great discomfort, in order not to disappoint, she should sing on the steps. A hasty exodus was in order and Miss Gates sang to the big assemblage out of doors. She was applauded to the echo.

The soprano sang on June 11 with considerable success in the great Mormon Tabernacle in Salt Lake City. Miss Gates appeared with the Ogden Tabernacle Choir in the first concert of a tour which will culminate in appearances at the Exposition at San Francisco and the Fair at San Diego.

Mabel L. Beaumont, wife of Benjamin H. Beaumont, a Worcester musician, was denied her application for divorce on June 19 after a week's hearing.

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